



# DOWNTOWN SAN JOSE HISTORIC DISTRICT DESIGN GUIDELINES

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# INTRODUCTION:

## DESIGN GUIDELINES IN CONTEXT

### Overview

The basic premise or foundation, in both the formulation and the application of design guidelines for the Downtown San Jose Historic District, is the retention and enhancement of character-defining features. These character-defining features essentially belong to the following three categories:

- ❑ Character-Defining Settings
- ❑ Character-Enhancing Settings
- ❑ Character-Defining Design Elements

A brief description of each one of these three character-defining features can be found in this section under separate headings.

The design guidelines also have attempted to take into account a second realm of “resources”, namely, recent studies, reports and meetings that reflect the variety of interests, issues and opportunities regarding revitalization of buildings, public spaces, businesses, entertainment and residential use within the Downtown San Jose Historic District.

The design guidelines for the Downtown San Jose Historic District consist of two main sections—a first section that addresses infill construction and a second that addresses rehabilitation and adaptive use of existing historic structures. The design guidelines are but one tool to aid private sector parties, public agencies and citizen groups that seek to replace and reweave portions of the urban fabric with new material that enlivens and enriches public use and enjoyment of the Downtown San Jose Historic District. With just a few phrases, the **Strategy 2000** policy document for Downtown San Jose aptly expressed this overriding objective in succinct terms: “identify and strengthen”, “fill and tighten”, and “weave and connect”.



A “Postcard from the Future” illustration from *The Strategy 2000* document.



The intent of this design guidelines document is to set forth design goals, principles and guidelines that are understandable, helpful and concise, in a manner that the reader finds instructive and suggestive, rather than prescriptive or preemptive. The point of departure for this document, and the basis for its formulation of design guidelines specific to Downtown San Jose Historic District, is ***The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*** (discussed in-depth later in this document). The document's design goals, principles and guidelines also are intended to offer guidance and direction to the development review process, and to facilitate implementation of San Jose's historic preservation ordinance.

As is the case with ***The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings***, this design guidelines document is intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to making decisions as to appropriate treatments or solutions.

Because this or any set of design guidelines is not meant to provide case-specific advice or to address all potentially appropriate treatments, it is recommended that the advice of qualified historic preservation professionals be obtained early in the planning stage of a project. Such professionals may include historians and architectural historians, architects, conservators, historical engineers, archeologists, and others who possess experience in working with historic buildings.

## Design Review

Design guidelines, in and of themselves, cannot ensure attainment of “good design” of buildings or storefronts. An understanding of their intent, as well as the exercise of discretion in their application, are just as important as the actual content of their text and illustrative graphics. Accordingly, design review will be instrumental, and play an absolutely essential role, in both the interpretation and the application of the design goals, design principles and design guidelines contained in this document. Design review can

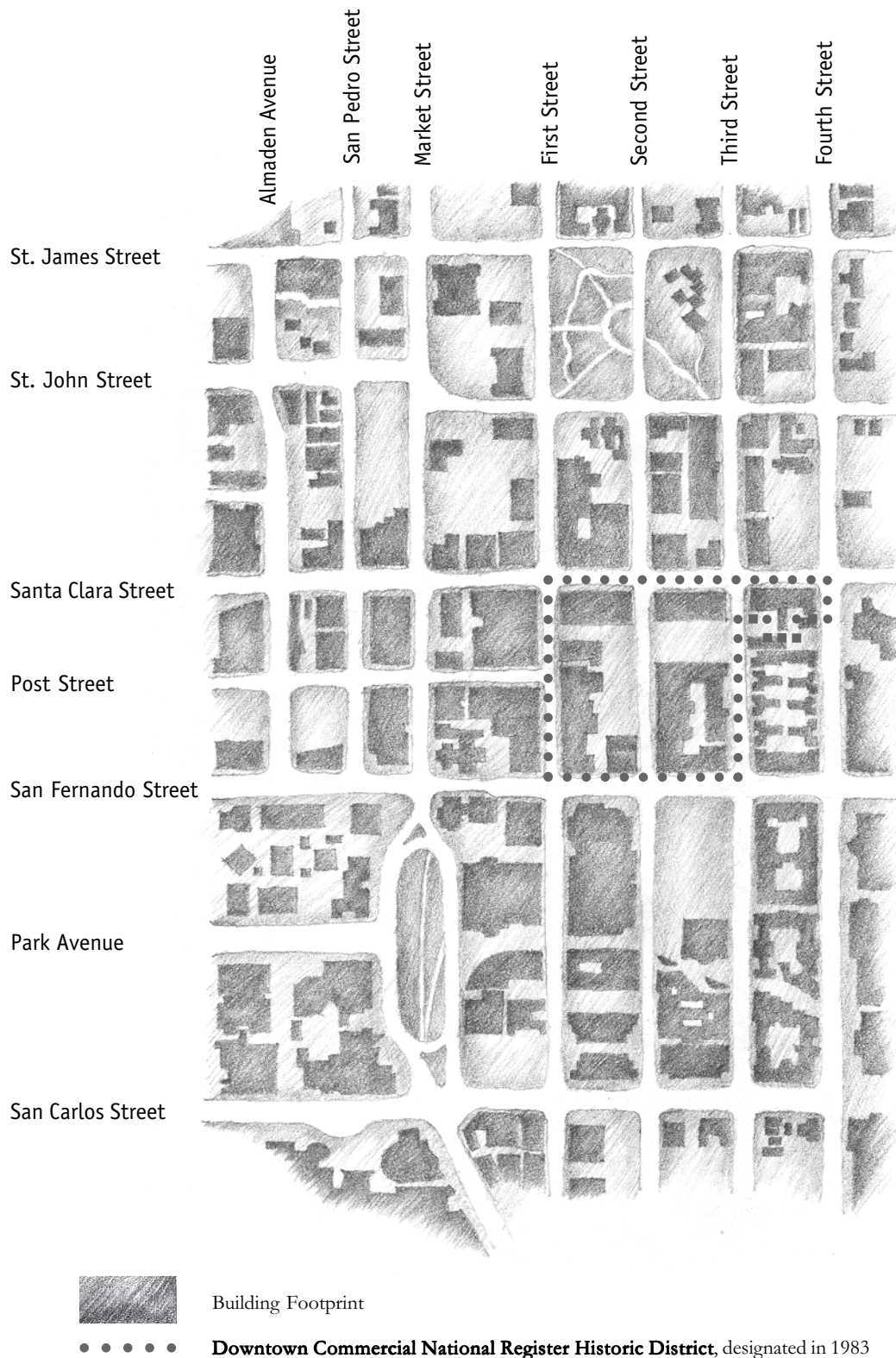


and should be an informative, interactive and beneficial process for all parties of interest—the project applicant, the designer, agency and department staff, and members of the review committee. Many municipalities now use a design review process that consists of two steps or phases: the first addresses project design at the schematic or conceptual level, including any matters of a policy or regulatory nature; and the second addresses project design at the level of design development, in which details of the proposed design are reviewed and evaluated on the basis of an approved schematic or conceptual design. In short, the design review process should be regarded as an integral and necessary component to the interpretation and project-specific application of text and graphics presented in this document.

## District Definitions

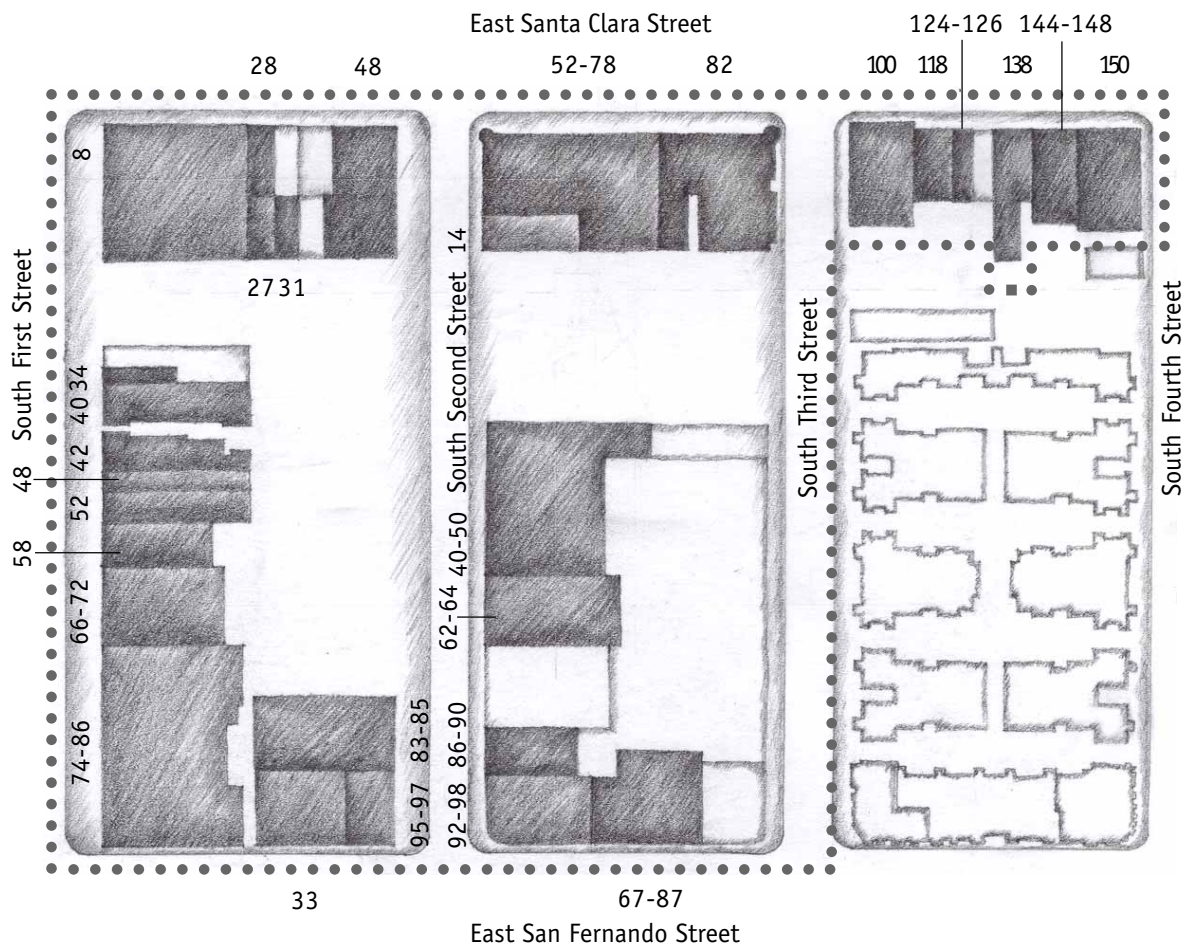
San Jose’s **Downtown Commercial National Register Historic District**, designated in 1983, is the area encompassed by the north side of San Fernando Street, between First and Third Streets; the east side of First Street, between San Fernando and Santa Clara Streets; the south side of Santa Clara Street, between First and Fourth Streets; the west side of Fourth Street, heading south from Santa Clara Street for one parcel and thence heading west to the east side of Third Street.

# DOWNTOWN SAN JOSE



The importance of the Downtown Commercial National Register Historic District as representative of the history of commerce in San Jose cannot be overstated. According to the nomination form, “The San Jose Downtown Commercial Historic District is comprised of both architecturally and historically significant buildings. Dating from the 1870s to the early 1940s, the district represents the remaining vestiges of late nineteenth and early twentieth century commercial structures in the downtown.”

## DOWNTOWN COMMERCIAL NATIONAL REGISTER HISTORIC DISTRICT



# CHARACTER-DEFINING AND CHARACTER-ENHANCING SETTINGS

**Character-Defining Settings** are specific types of urban places long associated with Downtown San Jose - streets, alleyways, paseos and, in particular, Fountain Alley. Residents and visitors alike make everyday use of these settings and urban places, as an integral part of their use and enjoyment of Downtown San Jose's historically-significant buildings, structures and objects.

Other types of settings or urban places, often found in historic urban settlements and districts, include interior passageways, courtyards and plazas. Such settings deliberately tend to be pedestrian-oriented. Use of one or more of these **Character-Enhancing Settings** definitely offers the potential to reinforce and enliven the historic character of Downtown San Jose.

Settings provide us with direction and orientation, and they also help us to make connections and associations. As such, settings make a vital contribution to both the livelihood and the memorability of historic districts. In concert with historic buildings, settings have a major role to play in the ability of an urban place to convey its past.

The Downtown San Jose Historic District consists of four **Character-Defining Settings**, past and present. Infill construction, as well as rehabilitation and adaptive use of historic structures, need to respect and respond to these settings, as they themselves are of historical significance to the Downtown San Jose Historic District. People use and enjoy these settings in conjunction with their use and enjoyment of nearby buildings and storefronts. These settings are part of the feelings and associations that people have in mind when speaking or thinking of a particular place.

## STREETS

The Downtown San Jose Historic District consists of principal thoroughfares, such as Santa Clara and San Fernando, and local carriers, such as First, Second and Third Streets. First and Second Streets accommodate light rail vehicles, or streetcars, as well as motor vehicles. Regardless of category or function, each street should be looked at with respect to its distinctive characteristics and the basis for its livelihood—past, present and future. The buildings, storefronts and outdoor spaces that line each street are the contributing elements that define each street in terms of place recognition, economic vitality and quality of pedestrian activity.



## FOUNTAIN ALLEY

It is near present-day Fountain Alley that artesian wells were discovered as part of the early settlement of San Jose, thereby making an important contribution to San Jose's initial development and sense of well being. Over the course of intervening years, however, Fountain Alley has lost much of its spatial definition, and the historical significance of the area has been blurred if not forgotten. A new development should seize the opportunity to formally recognize this historically-significant area by making it a focal point, all the while respecting the pedestrian character and relatively small-scale proportions of its setting.



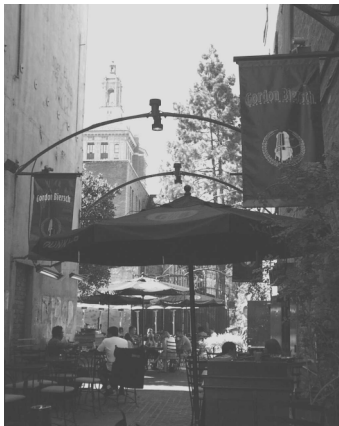


## PASEOS



Any design scheme that attempts to respect and reinforce pedestrian-oriented circulation patterns in Downtown San Jose should take cues from the Paseo Court. It is a charming, romantic open-air “street” that serves as a mid-block pedestrian passage. Its irregular shape, with an offset and a change of levels, suggests opportunities for intimacy and discovery, and its irregular pattern of rooflines adds enchantment. Additional paseos of a similar nature are strongly encouraged in new construction. Character-defining features include a beginning, a middle part, and an end; a plan that deliberately avoids use of the “straight and narrow”; very active ground-level storefronts; rooflines that are irregular; and a special attraction, such as a fountain.

## ALLEYWAYS



Alleyways behind buildings historically have served as service and storage areas to support all kinds of uses, such as retail, entertainment, office and residential. Very often these service areas are irregular in plan or “footprint”, and, comparatively speaking, tend to be narrower in width than a local street. Alleyways, because they are less designed or controlled, often include ramps, loading docks and service doors that lend a certain “realness” to an urban setting. Beginnings and ends are not important. In many historic urban areas, including Downtown San Jose, alleyways increasingly have become popular places for fashionable restaurants, bars, boutiques and other pedestrian-oriented retail uses.

## Character-Enhancing Settings

Other types of settings, which oftentimes are found in historic urban areas, potentially could enhance Downtown San Jose's Historic District. Such settings may be of considerable value in any attempt either to strengthen existing retail uses or to foster new mixed-use development in the Downtown San Jose Historic District.

### PASSAGES

Opportunities exist in Downtown San Jose to create interior passageways, which are ground-level spaces located within an existing building envelope or shell that encourage pedestrians to move from a street to a courtyard, plaza, alleyway or another street. Passages most often are used at a mid-block location or near the center of a large complex. They generally are no greater than one story in height, are not open to the story or sky above, and are lined on each side with active storefronts and/or attractive display cases. More successful passages often include an alignment that consists of a slight curve or offsets.



### COURTYARDS

Courtyards in the middle of a block, or within the middle of a large building or complex of smaller buildings, can provide a very special and different kind of setting within an intense urban environment. They can offer respite and intimacy, along with simultaneous feelings of arrival and retreat, which impart memorable qualities to certain kinds of retail establishments and mixed-use developments. Courtyards should be square or derive their plan from a square. Proportions of interior courtyards require careful configuration so that "open air" shafts are avoided. Within a large building or complex of smaller buildings, it may be appropriate to treat the walls of an interior court as "fronts", whereas for courtyards located within the interior of a city block, it may be more appropriate to allow the walls to be as they are, namely, the "backs" of adjacent buildings. In certain cases, it may be appropriate to allow for the inclusion of upper-level loggias or double-height storefronts.





## PLAZAS



The introduction of a plaza within an existing historic townscape always requires great care, in large part because the success of a new plaza is so dependent upon having an immediately discernible reason for being—why it is located where it is, the purpose it serves, what it replaces, what it connects, and perhaps what it celebrates. One critical component always seems to be decisive, that is, the proportions of the plaza’s surface area to the heights of adjacent buildings. For example, **Strategy 2000** provides a formula that is generally appropriate for design of plazas: “For small to medium size plazas a ratio of one-to-one for the height of buildings to the width of a plaza produces comfortable scale and definition”. Another key consideration is the presence, quality and hours of operation of retail and entertainment activities that front onto the plaza. Other important considerations include the provision of passive or sitting areas apart from active or “traffic” areas, and the selection and upkeep of appropriate hard and soft landscaping.

# DOWNTOWN SAN JOSE

## HISTORIC CONTEXT

### Introduction

The historic context of Downtown San Jose has been thoroughly addressed in several previous surveys and reports. Accordingly, the following section is not intended to be comprehensive due to the adequacy of previous studies. Nonetheless, this brief overview is included in order to summarize the significance of the district.

Downtown San Jose served as the mercantile, financial and social center of the Santa Clara Valley throughout the entire Spanish/Mexican period (1777-1848) and most of the American period from 1849 until the late 1950s.

For more than a century Downtown San Jose was a thriving district of banks, restaurants, hotels, theaters and civic buildings until automobile-driven suburbanization and decentralization led to its eclipse by the regional malls that were rapidly supplanting apricot and cherry orchards on the fringes of the city. Even after economic decline set in, Downtown San Jose remained as one of California's oldest and best preserved historic urban cores until urban renewal projects led to widespread demolition in the late 1960s.

The history contained within this brief overview is principally derived from the "San Jose Downtown Commercial District" *National Register* nomination, Dill Design Group's *Year 2000 Historic Resources Survey*, and numerous DPR 523 forms prepared for individual properties located in Downtown San Jose.

### Spanish/Mexican Periods

El Pueblo de San Jose de Guadalupe was established in 1777. This first civilian settlement in Alta California was chartered by the King of Spain and plotted on the eastern bank of the Guadalupe River, adjacent to the lands of Mission Santa Clara. As a civilian pueblo, San Jose's primary function was to grow crops and supply provisions to the military presidios at Monterey and San Francisco. After being destroyed by floodwaters on several occasions, the pueblo was moved in 1791 approximately one mile south to higher ground, to a site corresponding with the present-day Plaza de Cesar Chavez. Throughout more than eighty years of Spanish and Mexican rule, San Jose grew slowly despite the discovery of extremely rich soils and ideal climatic conditions. Gradually the settlement became a center of trade in cattle hides and tallow for the sparsely populated hinterlands located between San Francisco and Monterey.

Following Mexican independence in 1821, the secularization of the missions and the relaxation of immigration restrictions, an influx of American immigrants began making their way into California. Within two decades their numbers began to critically transform the demographic makeup of San Jose as well as the rest of Alta California. Many Americans married local California women, converted to Catholicism, acquired Mexican citizenship and became successful ranchers and businessmen. As local agricultural production expanded beyond the traditional focus on hides and tallow and toward the more lucrative crops of wheat and wine grapes, San Jose became a center for a booming agricultural economy. Increasing prosperity nurtured the development of a bustling commercial settlement of adobe residences and wood-frame stores, saloons and hotels. The Gold Rush and the ensuing annexation of California by the United States in 1849 further transformed San Jose, and it soon became the primary supply center for miners taking the overland route to the gold fields. Many erstwhile miners, recognizing the rich soil and beneficial climate of the Santa Clara Valley, returned to San Jose to settle after exhausting their luck in the foothills of the Sierra Nevada.

### **Early American Period**



**A portrait of a gold miner**  
*Courtesy of History San Jose*

John Burton, the first American alcalde of San Jose, commissioned a survey of the pueblo of San Jose not long before California was annexed by the United States. In 1848, surveyor Chester Lyman overlaid a gridiron of streets east of the original Spanish/Mexican pueblo. It was in this area, bounded by St. John Street to the north, Fourth Street to the east, San Fernando Street to the south and Market Street to the west, that the new American commercial and retail district grew up. The first businesses developed closer to the Mexican pueblo along Post and Market Streets, but as time passed development moved north and east. The designation of San Jose as California's first state capital in 1850 caused it to grow at an even more feverish clip for a couple of years. Although the state capital was relocated in 1852, the growth of San Jose was given continued impetus in 1864 with the completion of the railroad line between San Francisco and San Jose. Five years later, San Jose was connected by rail to the rest of the United States by a trunk line running from Niles. As a result of these developments, San Jose became part of the greater national and world economy, opening the possibility of exporting local agricultural products to the world.

## **Horticultural Expansion**

The half century between 1870 to 1918 corresponded with the most important era of horticultural expansion in the Santa Clara Valley. Although pioneer nurserymen had planted orchards as early as 1852, it was not until the 1870s that vast sections of the Valley floor in San Jose and the surrounding areas of Santa Clara, Los Gatos, Saratoga, Campbell, Evergreen, Milpitas and elsewhere were planted in orchards of plums, cherries and apricots. By the late 1870s, fruit production had come to dominate the regional economy. Promotional literature published in eastern newspapers extolled the benefits of what was truly the most ideal fruit-growing region in the world. Other industries related to horticultural production, such as canneries, box and can makers, and machine shops, grew up alongside the orchards and helped to round out the local economy. Fruit production, mostly apricots and prunes, peaked in the Valley of Heart's Delight in the 1920s and remained a mainstay of the regional economy until after the Second World War.

## **Downtown Development: 1870-1890**

The wealth of the local horticultural community led to the rapid development of Downtown San Jose between 1870 and 1918. Prosperity in the vast agricultural hinterlands led to the construction of large hotels, banks, hardware stores, restaurants and saloons. Between the late 1860s and the early 1890s, commercial development crept eastward along Santa Clara and San Fernando Streets to Third and Fourth Streets. Today clusters of buildings surviving from the 1860s still exist along Post and South First Streets, including the Wilcox Building (1867) at 93-99 South First Street and the Porter-Stock Building (1869) at 83-91 South First Street. The growing prosperity of the region also led to the construction of civic buildings such as the Santa Clara County Courthouse (1866) at 161 North First Street; St. Joseph's Cathedral (1875-85) at 90 South Market; and the San Jose Post Office (1893) at 110 South Market Street.

The pioneering use of modern infrastructure and transportation systems further enabled San Jose's rapid growth. Electrical service came to San Jose in 1881, and in that year the famous San Jose Light Tower was erected over the intersection of Market and Santa Clara Streets. In 1887, Samuel Bishop built the first electrical streetcar line in America and began running cars between San Jose and Santa Clara. The 1880s witnessed the construction of some of the finest commercial buildings in Downtown San Jose, several of which still stand. Some of the best examples of Italianate and Romanesque Revival-style commercial buildings from this period include the Odd Fellows Hall (1885) at 82-86 East Santa Clara Street; the Knox-Goodrich Building (1889) at 34 South First Street; and the Letitia Building (1890) at 66-72 South First Street. The early 1890s brought difficult times with it too; in 1892 a major fire started

by a fireworks explosion burned down a substantial portion of the central business district. The destroyed buildings were quickly rebuilt and several buildings along the southern part of First and Second Streets date from this post-fire reconstruction, including the Ryland Block (1892) at 74-86 South First Street.

### **San Jose Becomes a Regional Financial and Commercial Center**

By 1905, local streetcar lines and interurban lines had connected Downtown San Jose with vast sections of the agricultural and suburban hinterlands. Every day thousands of customers flocked to Downtown for most of their major banking, shopping, entertainment and government needs. As the population of San Jose grew to almost 50,000 early in the 20<sup>th</sup> century, the city began to change in character from a semi-rural market town into an urban center in its own right. During first three decades of the 20<sup>th</sup> century, commercial development spread north of Santa Clara Street, east of Third Street and south of San Fernando Street. The size of buildings also increased as use of steel-frame and concrete construction enabled speculators to erect early skyscrapers, the most notable of which included the ten-story First National Bank Building (1910) at 20 West Santa Clara and the thirteen-story Bank of America Building (1925) at 12 South First Street.

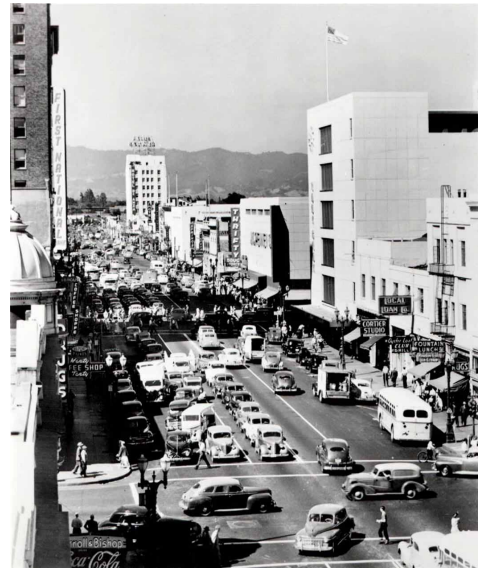


**South First Street, Armistice Day, 1918**

*Courtesy of History San Jose*

## Downtown San Jose Development Built Out

The onset of the Depression in 1929 put a stop to major building campaigns in Downtown San Jose. Construction during the 1930s and 1940s was primarily limited to re-modeling of older structures in the Streamline Modern style, such as the Medical Arts Building (1937) at 42-48 East Santa Clara and the Bank of Italy at 64-66 West Santa Clara Street. Following the Second World War, San Jose's pro-development civic leaders actively recruited high-technology and aerospace companies to the City such as General Electric, Lockheed and IBM. The high-tech boom attracted thousands of new residents to the city. Between 1950 and 1975, the population of San Jose expanded from 95,000 to 500,000. Meanwhile, under the aggressively annexationist policies of City Manager Dutch Hamann, the city's area expanded from 17 to 120 square miles. Thousands of acres of orchards made way for residential subdivisions and shopping centers.



**Santa Clara Street looking east, 1948** *Courtesy of History San Jose*

## Decline of Downtown San Jose

The rapid growth of San Jose's suburban hinterland, particularly the construction of major shopping centers such as Valley Fair Mall, caused Downtown to decline in importance as a commercial and retail nexus for the Santa Clara Valley. Within a decade, most of the major retailers had abandoned Downtown for the malls. In response to this decline, city leaders began to actively pursue a policy of demolition in order to create more parking, thereby hoping to emulate the auto-friendly environs of the suburban shopping centers. They also encouraged the construction of large-scale office buildings along Santa Clara and Market Streets, resulting in the demolition of entire blocks of historic commercial buildings. Although much of Downtown San Jose was removed, the historic core of the Downtown (an area encompassed by Santa Clara Street to the north, Fourth Street to the east, San Fernando Street to the south and Market Street to the west) was largely spared. Gradually, the vacant stores in Downtown were leased to various businesses catering to San Jose's growing ethnic communities, giving new life to the neighborhood and a continued reason for existence.

# DOWNTOWN

## ARCHITECTURAL STYLES

### Introduction

The information presented in this section is culled from a variety of sources, including David Gebhard et al's *Architecture in San Francisco and Northern California*, Sally Woodbridge's *Architecture: San Francisco*, and Marcus Whiffen's *American Architecture Since 1780, A Guide to the Styles*. As the historic core of one of California's oldest cities, Downtown San Jose features buildings designed in a wide range of architectural styles. Although very little survives from the Spanish or Mexican eras, with the notable exception of the Peralta Adobe, examples still exist of virtually every commercial architectural style popular during the American period. Heavy alterations have taken their toll on many older buildings, but nonetheless a handful of particularly good examples of each of these styles remains. This overview will focus primarily on the historic core of Downtown San Jose, concentrating on the Downtown Commercial *National Register* Historic District and adjoining streets. Moreover, this overview will take a chronological approach toward the evolution of commercial architectural styles in Downtown San Jose, and will not address residential, civic or institutional styles.

### Italianate Style

The Italianate style was the first national style to have a major effect on San Jose's built environment during the American period. On the national scene the Italianate style initially came of age during the 1840s and 1850s, manifesting itself in the romantic country villas designed by influential tastemakers such as Andrew Jackson Downing. Gradually the style filtered down to the mercantile and middle classes and by the 1850s, Italianate style commercial blocks and residences were being erected in most prosperous American communities. On the West Coast, the Italianate style underwent some important changes. Whereas in Eastern and Midwestern cities the applied ornament, such as brackets, quoins and projecting door and window hoods, was often expressed in stone or cast iron, in California the shortage of these materials and craftsman able to work with them led to an early reliance on wood. In urban locations, Italianate style buildings were typically constructed in either the "flat-fronted" or "bay-windowed" variety, depending on the size of the lot and the use of the building. Both variations typically feature flat parapet roofs



**The Glein-Fenerin Building,**  
59-69 Post Street

(sometimes called “false fronts”) which often conceal a gable roof. The parapet is the focus of much of the characteristic Italianate detailing, including bracketed cornices, modillions and panel friezes. Other characteristic detailing includes quoins and elaborate door and window hoods, often surmounted by segmental arched lintels or squeezed pediments.

In Downtown San Jose generous lot sizes ensured the popularity of the flat-fronted Italianate commercial building from the 1850s until the 1880s. The Glein-Fenerin

Building at 59-69 Post Street is one of the best-preserved Italianate-style buildings in the urban core. Built in the 1870s, the small structure, used historically as a saloon and office building, features a high level of detailing, including the bold bracketed cornice, paired double-hung windows with richly ornamental hoods, thin round colonnettes, composite pilaster capitals and decorative plaster panels. Other good surviving examples of the Italianate style in Downtown San Jose include the New Century Block, at 52-78 East Santa Clara (1868/1900) and the Odd Fellows Block located at 82-96 East Santa Clara Street (1885). Downtown San Jose also has several very early but heavily altered buildings that were originally designed in the Italianate style and then heavily modernized in the 1940s and the 1950s. Examples in this category include the Wilcox Block at 93-99 South 1<sup>st</sup> Street (1867) and a commercial block at 36-40 East Santa Clara (ca. 1870).



**The Odd Fellows Building, 82-96 East Santa Clara**

## **Romanesque Revival Style**

The Romanesque Revival, or “Richardsonian Romanesque”, first became popular in the United States during the 1870s in the work of Boston architect Henry Hobson Richardson, and particularly his design for Trinity Church in Boston’s Copley Square district. Richardson’s interpretation of late medieval Spanish and French Romanesque architecture gave the style its characteristic appearance in the United States. Many architects freely copied Richardson’s work and examples of the Romanesque Revival popped up in American cities between the early 1870s and the 1890s. Typically manifesting itself in masonry buildings, the style was particularly popular for church designs as well as prestigious downtown commercial buildings. The style is characterized by a certain weightiness appropriate for masonry buildings. Typically expressed in either brick or stone, Romanesque Revival commercial buildings often feature rusticated masonry walls with bold carved stone detailing, including squat ‘dwarf’ columns, carved Byzantine capitals, decorative arcading (particularly at the attic level), massive arched openings, engaged colonnettes and picturesque gabled parapets. Compared with cities in the East and the Midwest, there are relatively few examples of the Romanesque Revival in California.





**The Knox-Goodrich Building,  
34 South 1st Street**

Although scarce in California, Downtown San Jose perhaps features some of the best examples of the Romanesque Revival style in California. Several of these buildings are made of sandstone quarried at the Almaden Quarry, the source used by Henry Richardson's successor firm, Shepley, Rutan & Coolidge, to build Stanford University's Romanesque Revival quadrangle. Three Romanesque Revival buildings style stand out in particular and all three are located on the same block of South 1<sup>st</sup> Street between San Fernando and Santa Clara Streets. They include the Knox-Goodrich Building, at 34 South 1<sup>st</sup> Street (1889); the Letitia Building, at 66-72 South 1<sup>st</sup> Street (1889); and the Ryland Block, at 74-86 South 1<sup>st</sup> Street (1892). The first two buildings are particularly fine examples of the Romanesque Revival style, with their massive stone piers, carved Byzantine capitals, and arched openings. The Ryland Block is not nearly as elaborate as the first two buildings, but it does feature some characteristic Romanesque Revival detailing, such as arched stone lintels over the upper floor windows and the blind arcade frieze beneath the cornice. Other, lesser examples of this style exist in Downtown San Jose, including the Waterman Building, at 52 South 1<sup>st</sup> Street (1893).



**Ryland Block, 74-86 South 1st Street**



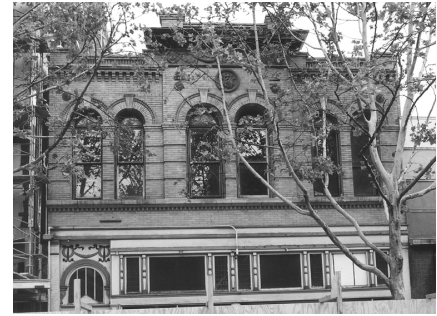
**The Letitia Building, 66-72 South 1st Street**

### **Classical Revival/Beaux-Arts Classicism**

The category of Classical Revival/Beaux-Arts Classicism is somewhat broad, encompassing several trends that coalesced in the final decades of the nineteenth century. Known by several different names, including the American Renaissance, Beaux-Arts Classicism and Neoclassical Revival, this broad stylistic category refers to buildings constructed in the United States within a period spanning approximately thirty years, from the mid-1890s through the early part of the 1920s. Much more academic than the Italianate style that preceded it, Beaux-Arts Classicism is based on a more thorough understanding of its Italian and French Renaissance sources. Often realized in grand public buildings and expensive commercial buildings such as banks, many of the buildings executed in this mode were influenced either directly

or indirectly by the teachings of the Ecole des Beaux Arts in Paris, the foremost school of architecture in the world at that time and a major upholder of the Classical/Renaissance tradition. Typical characteristics of the style include a symmetrical and hierarchical facade composition, often emphasized by a central pavilion, colonnade or other such element; correct use of Classical Greek or Roman Orders and detailing; and symmetrical interior layouts, often crowned by a dome or light court.

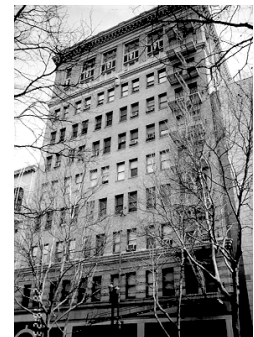
Downtown San Jose has several good examples of buildings belonging to the Classical Revival/Beaux-Arts Classicism category. Most were erected between 1890 and 1925. Buildings within this category vary tremendously in terms of scale and ornament, ranging from small, two-story Italian Renaissance-inspired commercial blocks to multi-story commercial buildings erected during San Jose's skyscraper boom of the mid-1920s. Some earlier examples of the style include the Knights of Pythias Building, at 86-90 South 2<sup>nd</sup> Street (1895) and the Jose Theater, at 62-64 South 2<sup>nd</sup> Street (1904). As the training of architects improved after the turn of the century, the design quality of buildings improved, becoming more academic in appearance. Some notable examples include the building at 40-50 South 2<sup>nd</sup> Street (1905); the Lion Building, at 97 South 2<sup>nd</sup> Street (1907); and the San Jose Building & Loan Association Building, at 81 West Santa Clara (1927). This last building is perhaps the best example of the style in Downtown San Jose. There are also several early Beaux-Arts high rise buildings in Downtown San Jose. Two of these include the Commercial Building, at 22 North 1<sup>st</sup> Street (1926), and the Bank of Italy Building (1927). In addition to the examples listed above, Downtown San Jose possesses many less architecturally significant yet still important background buildings designed in the Beaux-Arts Classical style, particularly in areas that were developed in the 1910s and 1920s such as East Santa Clara Street between 2<sup>nd</sup> and 4<sup>th</sup> Streets.



**The Knights of Pythias Building,  
86-90 South 2<sup>nd</sup> Street**



**The Jose Theater,  
62-64 South 2<sup>nd</sup> Street**



**22 North 1<sup>st</sup> Street**



**The San Jose Building and Loan Association  
Building, 81 West Santa Clara**



**40-50 South 2<sup>nd</sup> Street**



**The Dougherty Building, 83-85 South 2nd Street**



**The Sperry Flour Company Building, 30 North 3rd Street**



**El Paseo Court, 42 South 1st Street**

## Spanish Revival Traditions

Operating somewhat concurrently with the Beaux-Arts-inspired stylistic trends were nascent regional traditions that openly sought to evoke original Spanish building styles of California. Although born in California in the 1890s, by 1900 Spanish Revival buildings were being built all over the United States. Spanning a period of roughly thirty years, the Spanish Revival traditions encompassed a series of styles, beginning with the Mission Revival movement of the 1890s to the late 1910s. The Mission Revival movement was superseded by the Spanish Colonial Revival, which lasted from the 1910s to the 1920s. Following it is the more generic Mediterranean Revival style, whose influence is basically confined to the 1930s and 1940s. The Mission Revival was born in the exotic architecture of world fairs of the 1890s, including the California Building at the 1893 World's Columbian Exposition in Chicago, as well as many of the California county halls at the 1894 California Midwinter Exposition in San Francisco. Typical characteristics of Mission Revival style buildings were loosely appropriated from California mission architecture, and include stepped and/or scalloped parapets, exposed beam and rafter ends, arched openings, arcades and quatrefoil windows. Typically Mission Revival style buildings are wood-frame or concrete and almost invariably covered with a thin layer of plaster. Sometimes the roofs are fully or partially clad in red clay tiles. The later Spanish Colonial Revival style got its start with fair architecture built for San Diego's Panama-California Exposition of 1915. This latter style veers away from reliance on missions and instead references Spanish and Spanish Colonial architecture of Mexico and South America.

Downtown San Jose has a handful of good examples of Mission Revival architecture, in particular the Dougherty Building at 83-85 South 2<sup>nd</sup> Street (1908) and the Sperry Flour Company Building at 30 North 3<sup>rd</sup> Street (1903). The Dougherty Building is quite ornate and incorporates detailing from the concurrently popular California Craftsman style. Downtown San Jose also has several good examples of the later Spanish Colonial Revival style, the most important of which is El Paseo Court, a small shopping arcade located at 42 South 1<sup>st</sup> Street (1932). This little jewel of a building features Moorish arch storefronts and entry, decorative tile bulkheads, wrought iron balconies and a roof that is partially clad in red clay tile.

## Art Deco/Streamline Moderne

Art Deco was originally envisioned as an abstract modernistic style that departed from the Beaux-Arts/ Classical traditions. Originally popularized at the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes, the Art Deco style first took hold in Europe, although by the late 1920s it had also caught on in the United States. Essentially a decorative mode, Art Deco motifs typically consisted of low-relief geometric designs, including parallel “speed” lines, chevrons, zig-zags and other shapes evocative of speed, machinery and modernity. The Streamline Moderne style evolved from the Art Deco style during the late 1930s and early 1940s. Popularized in the United States during the Depression, particularly as a result of government-sponsored WPA projects, the Streamline Moderne style took the abstract aesthetic of the machine much further than any preceding style. A more conservative variation of the style, often used for government projects, is referred to as “stripped Classic” due to its use of symmetry and “stripped” classically-derived ornament.



**Hotel De Anza,  
233 West Santa Clara**

In Downtown San Jose, the Art Deco and Streamline Moderne styles are typically encountered as applications to older, nineteenth-century commercial buildings that were remodeled in the 1930s and 1940s. Unlike other California cities such as Los Angeles, San Francisco and Oakland, Downtown San Jose does not possess many good examples of the Art Deco style, with the notable exception of Hotel De Anza, at 233 West Santa Clara (1931), and a handful of 1930s-era movie theaters along South 1<sup>st</sup> Street. There are better examples of the Streamline Moderne style in Downtown San Jose, although many of the buildings designed in this mode are relatively inexpensive and exist as low quality remodels. Probably the two best examples of the style are two older buildings remodeled in the 1940s; the Medical Arts Building, at 42-48 East Santa Clara Street (1870/1946), and the Old Bank of Italy Building, at 64-66 West Santa Clara. Both buildings were thoroughly remodeled by architects using higher quality materials and features. Downtown San Jose also has several older buildings that were not-so-successfully remodeled in the Streamline Moderne style. In these cases, the original exterior materials were often simply stripped and replaced with a layer of stucco, giving them a truly “stripped” appearance. Two buildings that embody this inexpensive modernization are the Wilcox Building, at 93-99 South 1<sup>st</sup> Street (1867/1950), and the small commercial building on the northeast corner of South 2<sup>nd</sup> and East San Fernando Streets (1895/1908/1936).



**64-66 West Santa Clara**



**42-48 East Santa Clara  
(view from 2nd Street)**

## **Postwar Remodeling**

Following the Second World War, Downtown San Jose saw very little new construction, especially inside the downtown core. Modern office towers, designed in a variety of modes, from early Corporate Modernism to Post Modernism, ring the downtown core whereas building activity within the downtown core has been primarily limited to demolitions and drastic remodeling. Many older nineteenth century structures were heavily remodeled after the Second World War in an effort to regain the retail trade that had been rapidly departing for the suburban shopping centers. In these inexpensive remodels, the facades of historic buildings were simply stripped or concealed behind a blank face of stucco, in an effort to make them look more “modern” and perhaps more similar in appearance to contemporary shopping centers. Others were remodeled in an ersatz Spanish Colonial style. Several buildings within Downtown San Jose that underwent such drastic transformation include the De Saisset Building, at 30-32 South 1<sup>st</sup> Street (1912/ca.1965); the Pellarano Drugs Building, at 35 South 1<sup>st</sup> Street (ca. 1860/ca. 1965); and the Archer Building, at 15 South 1<sup>st</sup> Street (ca. 1870/ca. 1965).

# INFILL CONSTRUCTION: DESIGN GOALS AND PRINCIPLES

## Overview

Infill construction that will affect historic properties typically is subject to review per *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, and specifically, Rehabilitation Standard 9.: “New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. *The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*” (Italics added for emphasis.)

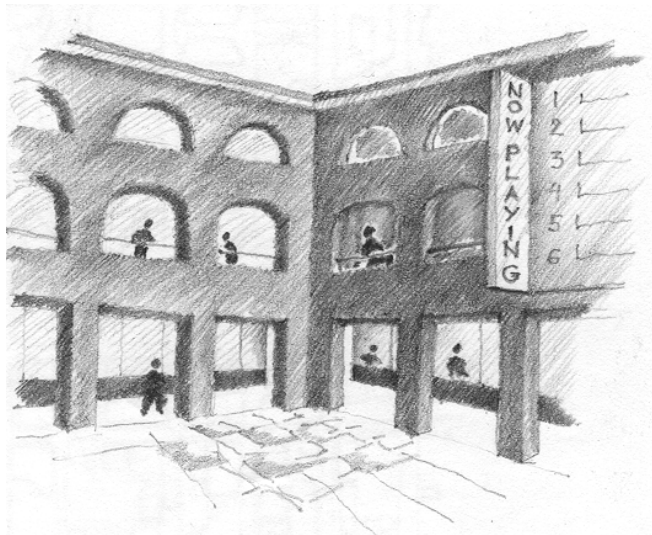
## Design Goals

- Infill construction should strive to simultaneously achieve two interrelated goals:
  1. Compatibility with character-defining features of buildings and objects identified as historic; and
  2. Development that enriches the historic district and adds to life on the street, with quality of design, materials and finishes clearly befitting the downtown core of a major American city.

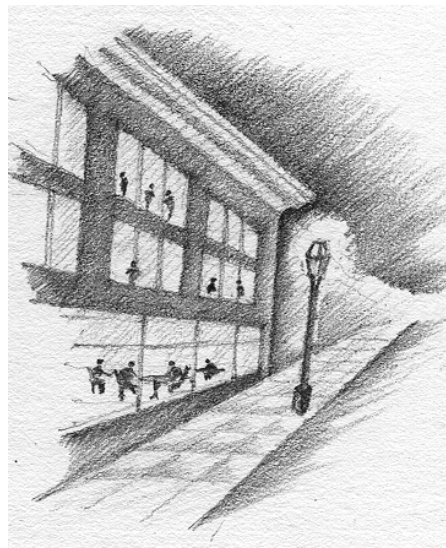
## Design Principles

- Infill construction that responds to, and perhaps even is evocative of the past, but does not attempt to imitate a historic style or period of architecture.
- Infill construction that respects general height, massing, scale, materials, and composition of neighboring and nearby historic structures.
- Infill construction that avoids design features that resemble or even faintly suggest a suburban shopping center, “box-like” structure.

- Infill construction whose structures are decidedly oriented to street frontages, Fountain Alley and “second” frontages, such as alleyways and paseos.
- Infill construction whose ground-floor openings include lively passage-ways, and whose interiors, where possible, include courtyards.
- Infill construction whose storefronts, openings and upper-floor fenestration are transparent and inviting, and therefore, contribute new spirit and animation to life on the street.



**Most pedestrian-oriented activity should be located at the street level. Exterior circulation to and within upper levels is acceptable only for a special use. It may work in the case of a special second-story destination, e.g., a cinema.**



**Visible activity at upper levels is essential at night.**

# INFILL CONSTRUCTION: DESIGN GUIDELINES

## ☐ **BUILDING HEIGHT**

Maximum of four stories above grade, not to exceed 60 feet. Grand stories (floor-to-ceiling heights of 18 to 20 feet) permitted on first and second stories, when called for by use or program requirements. The building height of infill construction that fronts onto Fountain Alley shall not exceed the roofline height of any existing adjacent structure.

## ☐ **CORNER ELEMENT**

At the corners of major intersections, and at the southwest corner of Second Street and Fountain Alley, the use of a corner element can add distinction to a building's architecture and enhance character-defining settings.

## ☐ **MASSING**

Massing to be responsive in form and composition to prevailing character of the existing urban setting. At the same time, infill construction with extensive frontage on streets or alleys needs to be segmented into several smaller facades or buildings.

## ☐ **FACADES**

Spacing, sizing and rhythm of openings and fenestration are to be compatible with neighboring structures; by contrast, there are to be no blank facades that front onto streets, alleyways, courtyards, light courts or facades of neighboring structures with openings. All facades are to include a base or bulkhead element.

## ☐ **REAR FACADES**

To be articulated and punched in a manner compatible with existing adjacent rear facades.

## ☐ **OPENINGS**

All windows and doors (with the possible exception of security, fire safety or service doors) are to be transparent and inviting to the passerby; no mirror, tinted, frosted or opaque glazing. All windows at ground level are to include a base or bulkhead element.



☐ **ENTRIES**

Historic storefront entries in the District are well defined and connect the building to the street. New entries should be similarly articulated.

☐ **EXTERIOR MATERIALS**

Masonry, terra cotta, limestone, plaster, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only). The use of GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface), unclad concrete, lava rock or used brick is inappropriate, especially within the Downtown Commercial National Register Historic District.

☐ **GROUND FLOORS**

Classic elements of storefront design are to be the dominant treatment, and all strongly pedestrian-oriented.

☐ **SETBACKS AND STEPBACKS**

Not permitted.

☐ **PEDESTRIAN PASSAGEWAYS**

Strongly encouraged, with minimum of one each for infill construction that replaces at-grade, paved parking lots that presently exist as the two large parcels known as APN 467 22 121 and APN 467 22 134; passageways to be “lined” with retail storefronts and/or active display cases.

☐ **VEHICULAR ACCESS**

One each for infill construction on APN 467 22 121 and APN 467 22 134.

☐ **PARKING**

No new surface or visible above-grade parking; valet services to be provided as appropriate or required.

# ADDITIONS TO HISTORIC BUILDINGS

While historic buildings are adaptively used for a variety of purposes, additions to historic buildings should be contemplated only after determining that the new use cannot be accommodated in the existing historic building. It may be possible to modify the requirements for the new use to eliminate the need for a new addition. If it is determined that the new use cannot be accommodated in the existing historic building, then an exterior addition may be explored. The design of the new addition should maintain the character defining features of the building, avoiding changes that eliminate, damage or obscure these features.

When considering the design for an exterior addition, it is critical to think of the new design in terms of its relationship to the historic building as well as to its setting, that is, character-defining features of the Downtown San Jose Historic District. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

- ❑ Consideration should first be given to accommodating new uses in the existing building envelope in order to maintain the integrity of the historic building.
- ❑ New additions should be constructed of compatible materials, should be sited in an unobtrusive manner and should be subordinate to the original building.
- ❑ Window patterns in a new addition should be reflective of, but not mimic, the historic building.
- ❑ Locate additions or new building components in a manner that does not dominate or compete with a historic building's primary facade, and that does not conceal or obscure other character-defining features of a historic building.
- ❑ Design and construct additions where the new work avoids irreversible alteration of, or damage to, historic building fabric. In those cases where building exteriors become enclosed as new interior walls and spaces, preserve details of the building exterior.
- ❑ Limit the number and size of openings that connect the addition with the historic building. At points of transition, floor and ceiling levels of the addition need to correspond to existing floor and ceiling levels of the historic building.
- ❑ Design and locate the addition so that natural light, ventilation and interior circulation of the historic building are not adversely affected.
- ❑ Avoid "carving" out a portion of an existing facade at any level for use as a new exterior patio or deck, as such "additions" destroy historic building fabric and create voids.

**Side Additions:** In many if not most respects, guidelines for the design, size, height, massing and materials for an appropriate side addition to a historic building correspond to the design guidelines for Infill Construction. Essentially, the character-defining features of the historic building (and adjacent historic buildings) provide the principal guidance for design, location and materials of the side addition.

Such character-defining features are likely to include equal floor-to-ceiling heights as well as building height for the new addition and existing building. In addition, the size, number and pattern or distribution of openings (doors and windows); use of materials; level of craftsmanship; presence of trim elements—parapets, belt courses, pediments; and the prominence and location of building and storefront entries should be compatible between the new addition and the existing building. Principal Objective: Make the side addition compatible with the historic building, but differentiate it so that it clearly cannot be confused with the historic building.

**Rear Additions:** Rear additions to historic buildings may allow greater leeway in design, placement and use of materials than side or rooftop additions. The height of a new rear addition should not exceed that of the original building. Rear additions commonly provide storage and/or service facilities for uses and functions of the historic building. They also are often constructed to provide elevators or stairways as required secondary means of egress from upper floors of an existing historic building. The economy of materials and absence of ornament historically have been more acceptable in rear additions. The retention of original service elements in rear additions, such as loading docks, large openings with sliding doors, and utilitarian fixtures, is strongly encouraged, for these character-defining features also serve as contributors to the significance of the historic building and its setting.

**Rooftop Additions:** Rooftop additions can be technically challenging and expensive. They require careful design considerations to ensure that their presence will not radically change the historic appearance or integrity of the existing historic building. When designing a rooftop addition required for a new use, the ***Secretary of the Interior's Standards for the Treatment of Historic Properties*** call for the rooftop addition to be “set back from the wall plane and as inconspicuous as possible when viewed from the street.” Rooftop additions should respect the original building without compromising the design integrity and ornamental features of the historic building’s top floors and roofline, such as the cornice, cupola, pediment or balustrade. One solution could be that the addition be set back from the wall plane a distance equivalent to the height of the rooftop addition.

# REHABILITATION AND ADAPTIVE USE: DESIGN GOALS AND PRINCIPLES

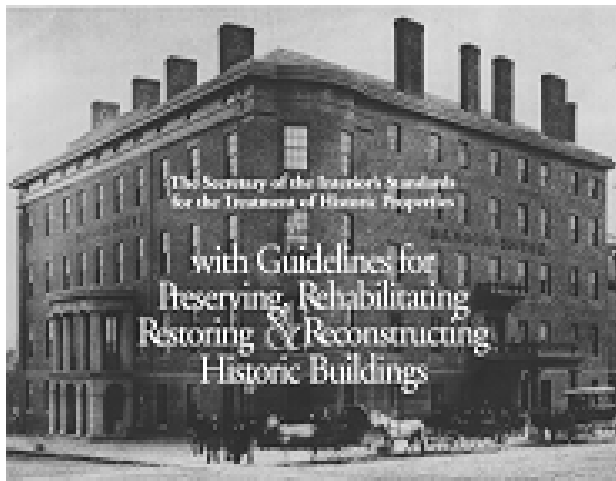
## Overview

The Downtown San Jose Historic District, which includes buildings and objects identified as contributing resources to the Downtown Commercial National Register Historic District, affords exceptional opportunities for rehabilitation and adaptive use of historic properties. Many buildings exhibit architectural styles, building materials, craftsmanship, interior spaces and other character-defining features that have become rare or unusual, and therefore now are of considerable value. Indeed, the special qualities and design features present in many of the Downtown San Jose Historic District's buildings already have been recognized and enhanced by numerous property and business owners.

The rehabilitation and adaptive use of historic properties can achieve both major cost savings and significantly greater retention of historic building fabric from use of the State Historical Building Code. These properties also are exempt from energy conservation provisions of Title 24, which can result in major additional cost savings.

Program planning and project design for rehabilitation and adaptive use of historic properties are well served by early review of the technical guidance and recommended actions as presented in ***The Secretary of the Interior's Standards for the Treatment of Historic Properties***. All Standards contained in this helpful guide are relevant, in varying

degrees, to restoration and rehabilitation projects in the Downtown San Jose Historic District, however, in most cases the guidelines for rehabilitating historic buildings will apply. Two standards in particular are noteworthy at the outset. Rehabilitation Standard 2: "The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided."; and Rehabilitation Standard 5: "Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that charac-



terize a property will be preserved.” The recommended actions that follow each set of Standards provide guidance for addressing the character-defining elements of historic building fabric:

Building Exterior (masonry, wood, architectural metals, roofs, windows, entrances, porches, storefronts);  
Building Interior (structural and mechanical systems, spaces, features and finishes);  
Building Site;  
Setting (district and neighborhood);  
New Additions to Historic Buildings; and  
Energy Conservation, Accessibility and Health and Safety Considerations.

### **Design Goals**

- Rehabilitation and adaptive use of historic resources in the Downtown San Jose Historic District should strive to simultaneously achieve two interrelated goals:
  1. Retention and rehabilitation of buildings, storefronts, spaces, settings and other distinctive features that characterize the Downtown San Jose Historic District; and
  2. Rehabilitation and adaptive use of historic storefronts, balconies, paseos, alleyways, patios, courtyards and other ground-level spaces and uses that strongly appeal to and support 24-hour pedestrian life and enjoyment of the Downtown San Jose Historic District.

### **Design Principles**

- Rehabilitation and adaptive use that proudly “showcase” character-defining features, both interior and exterior, of the structure’s historic building fabric.
- Rehabilitation and adaptive use that are deliberately responsive, and therefore contribute, to character-defining and character-enhancing features of the urban setting, such as streets, alleyways, courtyards and passages.
- Rehabilitation and adaptive use that emphasize interaction and “transparency” between the private and public realms, achieved visually and, as appropriate, physically.

- Rehabilitation and adaptive use of buildings with classic “Main Street” or postwar storefronts that put a premium on retention, repair and maintenance of original building materials, architectural ornament, entries, transoms, display windows and other distinctive features.
- Rehabilitation and adaptive use that increase density without sacrificing integrity of the historic structure’s character-defining features.
- Rehabilitation and adaptive use with new additions and materials that are compatible with, but clearly differentiated from, basic design elements and use of materials belonging to the historic structure.
- Rehabilitation and adaptive use of building interiors and outdoor spaces that reward the pedestrian with a sense of discovery.



**Transparency, three-dimensionality, and a “less is more” aesthetic often attract the passerby.**



**A surprise “discovery” in a pedestrian-friendly setting.**

- Rehabilitation and adaptive use that avoid creating a false view of history, such as use of conjectural features or architectural elements that belong to other buildings, places, styles or periods.
- Rehabilitation and adaptive use that avoid gratuitous schemes or solutions known as “facadism” or “facadectomy”, wherein a fragment of a former historic building (in most cases, the front facade) is tacked on to an entirely new structure.



**A recessed entry with tile apron and bulkhead exemplifies classic Main Street storefront design.**



**One of the best preserved skylights in Downtown San Jose.**

# REHABILITATION AND ADAPTIVE USE: DESIGN GUIDELINES

- ❑ Rehabilitation and adaptive use projects that are likely to introduce significant change to historic building fabric are well served by first completing an historic structure report (by a qualified professional), which identifies character-defining features of an historic property, ranks such features in terms of their significance, and recommends appropriate kinds of actions, e.g., preservation, restoration, rehabilitation, replacement and/or repair.
- ❑ After identifying the character defining features of the historic building, upgrade plans should involve the least degree of intervention. Where repairs are necessary, patching and then repairing in-kind should take place.
- ❑ Any change to historic building fabric, whether to an interior space, a building material or a fixture, should carefully consider three criteria: compatibility with the historic character-defining features to be retained, its differentiation from the historic building fabric, and the “reversibility” of such a change.
- ❑ The configuration and arrangement of interior spaces, as well as other interior character-defining features such as skylights, moldings, balustrades, fixtures, hardware, glazing and signing, should be retained and, to the extent possible, incorporated into a rehabilitation and adaptive use project. Increasingly, it is possible to obtain replacement parts or hardware to restore such character-defining features.
- ❑ Original building materials should be retained, maintained, and, if necessary, cleaned and repaired. Retention of original building materials, rather than replacement with new or substitute building materials, definitely is more desirable.
- ❑ Seismic retrofit of historic structures should retain and preserve character-defining building materials and interior spaces to the greatest extent possible. The use and placement of retrofit systems and materials should minimize, whenever possible, both their visual presence and their impact on existing historic building materials, finishes and spaces.



- ❑ Signs, awnings, other decorative projections (functional and non-functional), false ceilings, security hardware and other “added” items to historic building fabric are not to hide, obstruct or compromise the integrity of character-defining architectural detail, historic ornament, building materials or craftsmanship.
- ❑ Classic elements of Main Street storefront design are to be retained, and, as warranted, repaired, restored or reconstructed. Such elements include bulkheads, front doors with kick plates and wood framing, “matching” front display windows to each side of a recessed front entry, transom windows and compatible hardware.
- ❑ Healthy, mature trees are to be retained and cared for, as character-defining features present in Fountain Alley, alleyways, paseos and courtyards. The use of accent landscaping, such as planter boxes and potted plants, potentially is appropriate in public spaces such as alleyways, paseos, patios, courtyards and passages, when routinely maintained.
- ❑ All permanent street furniture, landscaping, paving materials, signing and use of outdoor furniture located in the public right-of-way are held to a single standard for all of Downtown San Jose.

# RESTORING INTEGRITY TO HISTORIC BUILDINGS

Buildings of historical significance may have experienced alterations that compromise or diminish their historic integrity. Signs, awnings and other alterations may hide character-defining features that contribute to a building's historic integrity. It is not uncommon to discover that character-defining features once present on a historic building have been removed, or simply are missing. Accordingly, consider the following points when attempting to restore integrity to a historic building:

- ❑ Investigate whether alterations have covered historic fabric. Restoring integrity may call for the removal of later alterations.
- ❑ Research the building's history, in terms of its ownership, its tenants, its uses, and its architect and/or builder. Access old records, such as drawings, building permits, historic photographs, news clippings, and tax records, in order to help inform the rehabilitation process.
- ❑ If records cannot be found, then design the improvements in a manner that is consistent with the architectural style of the building and comparable features observable in other historic buildings of similar period and style.
- ❑ When attempting to decide whether to retain and restore alterations to a historic building, first determine the building's period(s) of historical significance. For example, if a Main Street storefront facade was "streamlined" or "stripped down" at some point, then it is important to determine if the "streamlined" features fall within the building's period(s) of historical significance.
- ❑ With the assistance of experts, perform exploratory demolition in very small amounts and less visible locations in order to determine the building's original materials, finishes, colors and means of application or installation. Often the exploration will involve nothing much more than removal of accumulated dirt and grime.
- ❑ Carefully remove insensitive elements or inappropriate alterations, so as to minimize any further damage to historic building fabric. More obvious exterior elements include signs, awnings, siding and stairs. Inappropriate in-

terior alterations include lowered ceilings and the insertion of new floors and new partitions that are visible from the building's exterior.

- ❑ To the extent possible, refurbish original elements, fixtures and hardware rather than replacing them. Repair and, if necessary, re-glaze storefront windows, rather than replacing them. Uncover and unblock transom windows.
- ❑ When adding appropriate kinds of elements to a historic building, make sure that the design, use of materials and craftsmanship of the new elements are compatible with the building's existing character-defining features. Do not, however, "historicize" a building with use of new elements or features that commonly are associated with a particular period or type of use, e.g., attaching "carriage lamps" at the front entry of a late 1920s commercial building.
- ❑ When addressing brick or tile that has been inappropriately painted, ask a conservator about the appropriate method of paint removal for the case at hand. Maintain paint coatings where called for.
- ❑ Preserve landmark signs, even if the current or new use is or will be different. Especially significant and valuable are projecting icon signs and terrazzo signs located within storefront recessed entries. Caution: Do not remove old advertising signs that are painted on a building's brick exterior walls.
- ❑ Instead of repainting a building with a uniform color, first do research and determine if paint is an appropriate kind of treatment. If so, then obtain a qualified professional to assist with preparation of a paint scheme that is appropriate for the building's character-defining features and its period of historical significance. Often the use of color can inexpensively add value, and certainly interest, to a historic building.
- ❑ Cleaning methods should not damage historic materials. Abrasive methods such as sandblasting are not recommended.



**William Binder's Robinson & Sons Building  
San Jose**

This facade design is evocative of, if not directly influenced by, commercial building architecture of the Chicago School of the late 19th and early 20th centuries. The strongly horizontal orientation is due to windows that entirely fill the structural bays – a very modern approach. Each bay is strong, and therefore can be easily repeated. The windows, however, are subdivided into vertical sections. Note the transparency of upper levels and the unusual but successful location for identical signage bands which, in this case, become character-defining elements of the building's architecture.

# CHARACTER-DEFINING DESIGN ELEMENTS

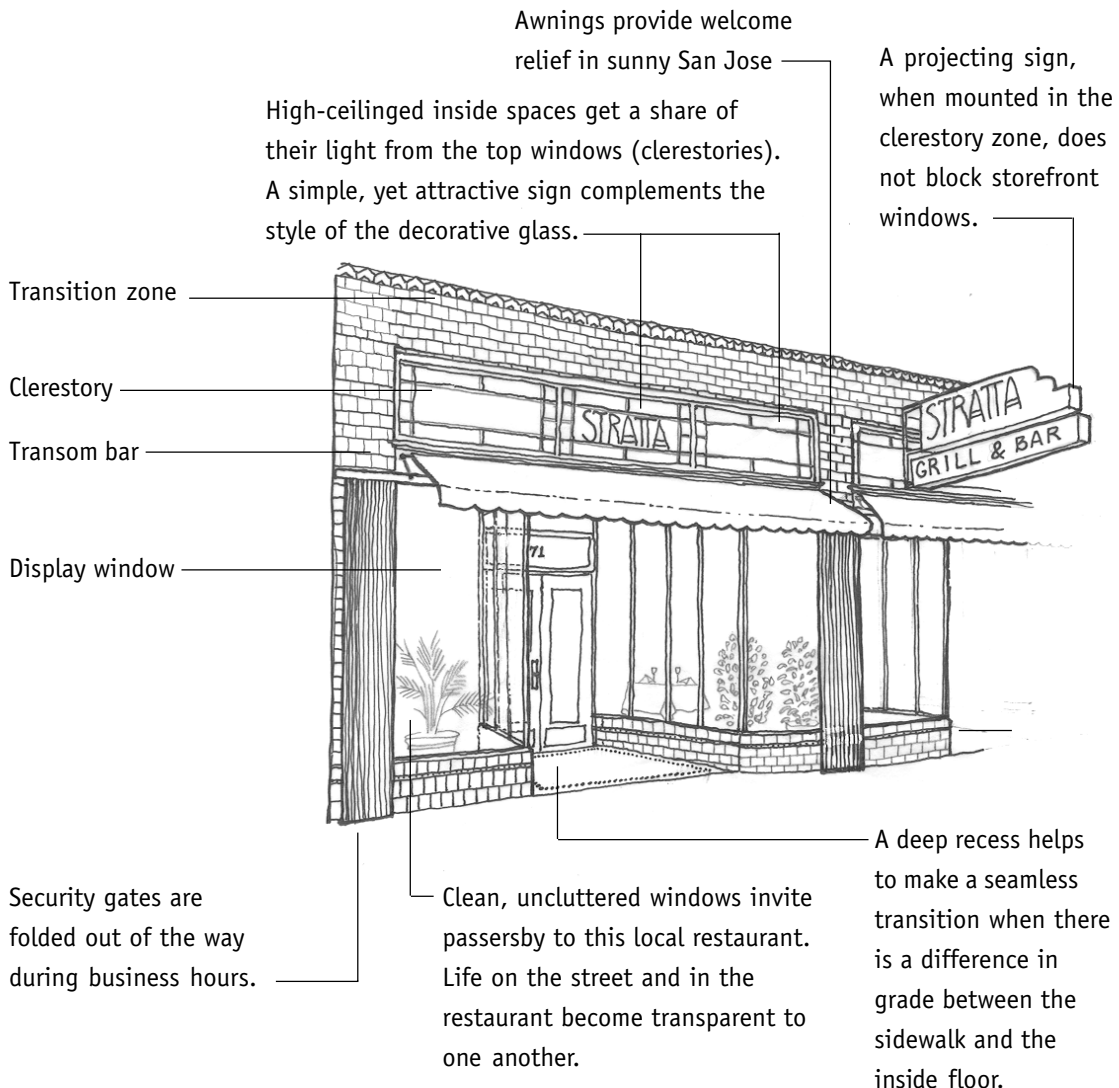
Design schemes and choice of materials in both infill construction and the rehabilitation and adaptive use of historic buildings in the Downtown San Jose Historic District need to emphasize use of certain design elements. These character-defining design elements are individually listed and described at some length, using both text and illustrations, in the pages that follow.

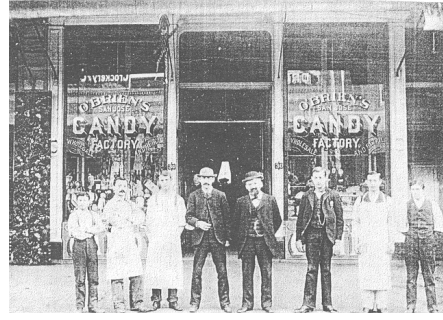
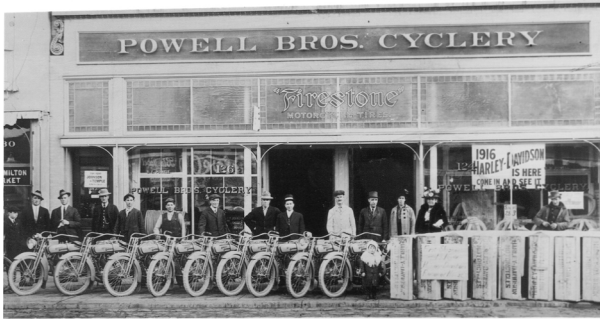
The selection of these character-defining design elements is expressly geared to the current interest in obtaining both revitalized retail activity and high-quality, mixed use development projects within the Downtown San Jose Historic District. Such program objectives require attainment of a new “critical mass” if they are to be economically feasible, while at the same time making sure that equal priority is given to retention, rehabilitation and adaptive use of the downtown district’s significant “place-making” historic resources.

# STOREFRONTS

The storefront is perhaps the paramount design element in the Downtown San Jose Historic District. Whether existing or new, the spacing, design configuration, use of materials, signing, display windows and constant upkeep of the storefront are essential to successful economic revitalization of the downtown district. To paraphrase Lewis Mumford, the best urban places are the ones that offer the most choices within the smallest area. More than any other design element, it is the quantity, the quality and the variety of storefronts within a given area that determine the amount of choice, and hence, the degree of appeal and overall success associated with an urban place.

## ELEMENTS OF STREET STOREFRONT DESIGN





**Transparent storefronts mean more interaction between the outside and the inside, engage the passerby, add more interest to the street, more depth and layers, and provide “windows onto other worlds”.**

- High ceilings, transparency, and the use of traditional storefront elements should be the prerequisites of new storefront design. Although all ground level uses should have storefront articulation, some variety is needed to avoid long, monotonous stretches of identical expression.
- New architectural or structural elements in store interiors should not interfere with, or otherwise compromise, the storefront as seen from the street. For example, mezzanine floor insertions in ground level stories are to be avoided.
- Historically, two distinct storefront styles have contributed to the townscape of Downtown San Jose: the classic Main Street storefront and the postwar storefront. Both styles should be respected and can be used as inspiration for construction of new or revitalized storefronts.



**An illuminated postwar “showcase” storefront contributes to nightlife on the street.**

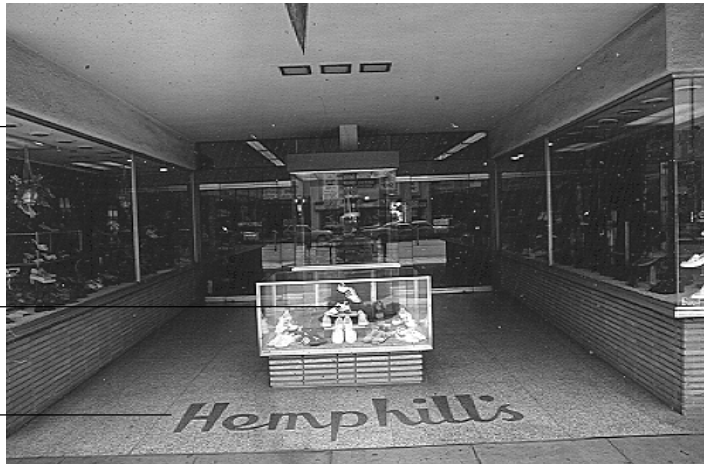
## POSTWAR STOREFRONT

This storefront design was a typical favorite in the late 1940s and 1950s.

Angled sides at the store entry. —————

A “jewel box” case display. —————

Store name inlaid in terrazzo. —————



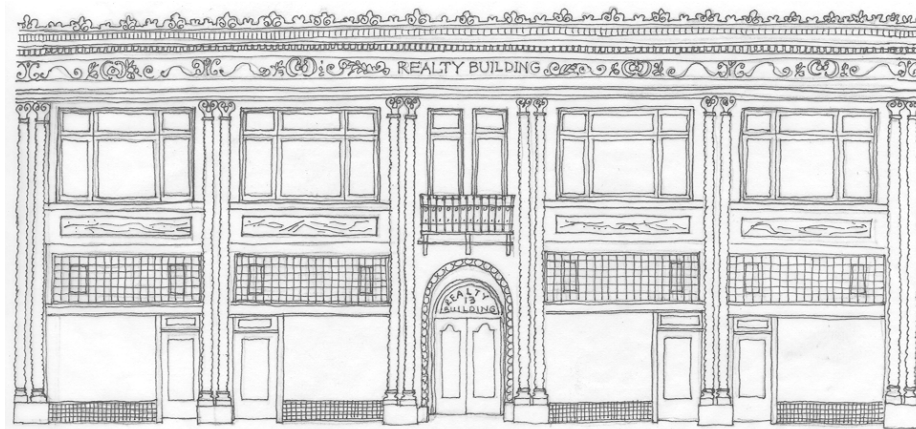
A double-height storefront can enhance animation of the street.



# ENTRIES

Entries are to be prominent features of buildings and storefronts, especially those located on major thoroughfares, such as San Fernando and Santa Clara Streets, and those serving busy retail pedestrian environments, such as First and Second Streets. Entries are the all-important point of welcome, the threshold, the go-between, that signify the transition from public to private realms, from one kind of public space to another, and from one world to the next. Some entries are grand, while others are petite. Entries can openly beckon, and entries can be somewhat mysterious.

An entry responds to or reflects the setting. Entries on Fountain Alley, paseos, passages, and alleyways are more informal, that is, they sometimes are placed to the side and are less obvious. Entries in most settings are at grade, but in paseos, steps oftentimes are required. An entry also responds to or reflects the use behind it. An entry to a theater is usually elaborate. By comparison, an entry to a storefront or a building oftentimes is purely functional, with little embellishment.



Multiple storefront entries look alike. These entries also include recesses, although they are shallower than the recess at the building entry.

For this building, the building entry is located in the narrower center section. The decorative arch, the deep recess, the tall double doors, and the wrought iron balcony above all serve to accentuate the building entrance.

A large storefront in a smaller building usually has a centered entry.



For this building, the entry to the second floor is off to the side.



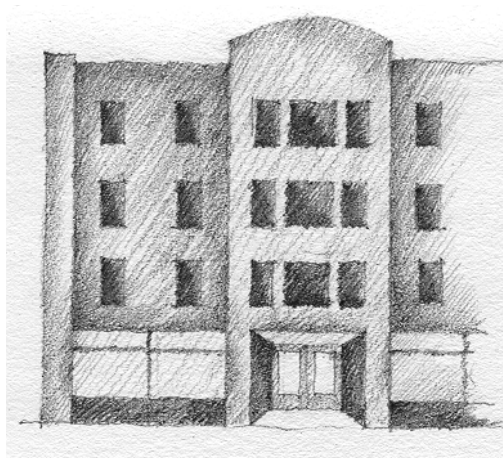
This is a historic photo of a building once standing on the west side of Second Street. Note the entry arch spanning the entire building bay.



This inviting, wide entry functions as a “gateway” to a special place. The entrance is in the wall plane, and not recessed, as some are. An ornamental gate serves as a door.

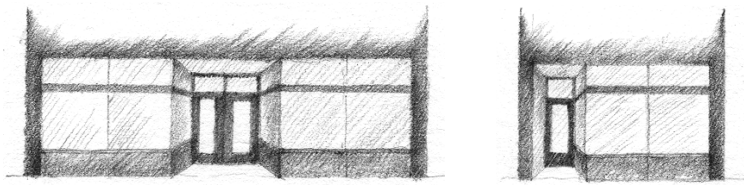


The alleyway setting is most often home to back entries. Transition points and blank doors without glazing that read as exits are appropriate in this setting. This is also the most appropriate setting for many utilitarian elements (exposed security gates, for example).



- An example of a treatment of a special building bay and a higher roofline segment marking the entry.

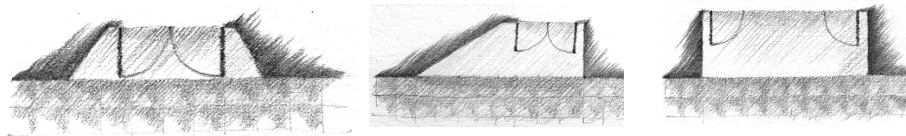
## ENTRY LOCATION



- In most cases the entry should be placed in the middle of the building or the storefront. Entries to smaller buildings, entries in less formal settings, or entries to less important functions can be placed to one side of a building or a storefront.

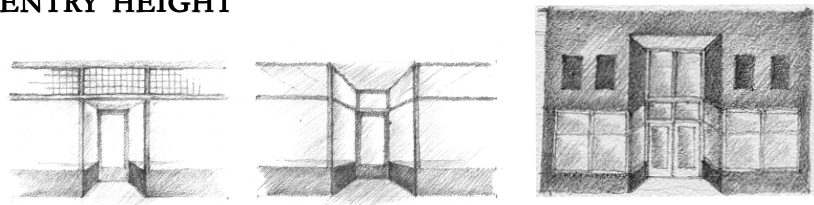
## ENTRY TREATMENT

- Most entries are recessed with respect to the primary street facade. Exceptions are allowable at alleyways.



- The entries above, shown in plan view, can be recessed with angled side walls, with asymmetrical side walls (postwar) and recessed with straight side walls for a special function (e.g., movie theater ).

## ENTRY HEIGHT



- All storefronts and buildings need to have entries at the street level. The entry opening can terminate at the storefront transom bar, can extend up through all of the storefront, or even extend as high as two stories.



## MARKING AN ENTRY

- In the past, an entry was often characterized by an elaborate design. Instead of imitating such porticoes, today's designers should devise new ways of featuring the entry.

# WINDOWS

A great variety of window and door openings exists in Downtown San Jose, especially at street and plaza locations. Look to existing types and patterns for inspiration in new designs. Avoid monotony by employing many harmonious forms, logical rhythms, and interesting details. When necessary, recommend repair rather than replacement of historic windows.

Most upper-story openings, or divisions within openings, are of a vertical orientation. Big, undivided panes of glass are inappropriate there. Ground floor glazing, however, often reads as a horizontal element, and, within it, the undivided panes can be quite large, especially in post-war storefront architecture.

The storefront level should read primarily as a “void” within the front facade. The upper areas of a facade should read as a solid plane with openings. The largest openings should be used to “project” activity onto the street, which is especially important at night. Use of vertical narrow “slits” or long “ribbon” windows is inappropriate. Generally, windows should relate to a single floor, and should not span across or through floors.

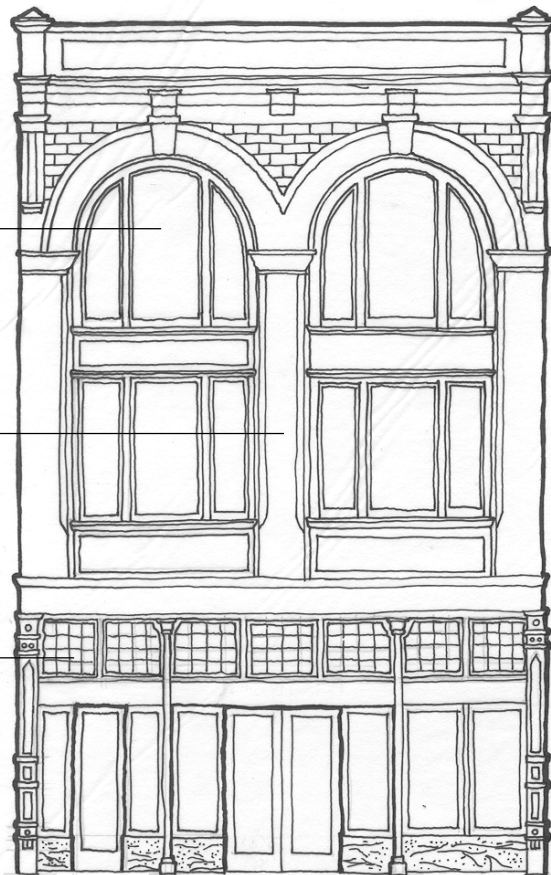
Smaller scale and less ordered window designs are possible at Fountain Alley. Repetitive rectangular openings, simple in design but nevertheless including distinct sills and heads, are appropriate at alleyways.

Top-floor windows are accentuated with arches.

Interior floor levels are not revealed in the pilasters.

Multi-light clerestory windows are an asset to this storefront.

Windows dominate this facade. The area devoted to openings is much greater than the area used for non-transparent surfaces.





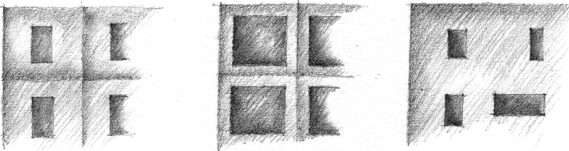
The historic Lyric Theatre building included the use of ever-changing, square pivoting windows.

## WINDOWS RECESSED IN WALL



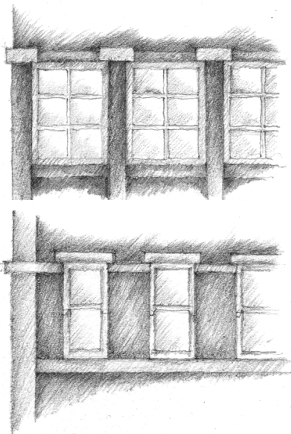
- Windows should be recessed within the wall plane in all locations.

## WINDOW SIZE AND PLACEMENT



- The size and rhythm of openings can vary depending on the setting. Largest windows generally are best for street and plaza settings. Smaller vertical openings are good for less formal settings. Facades on alleyways can have irregular rhythms and sizes.

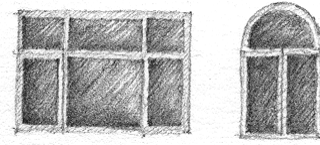
## WINDOW TRIM



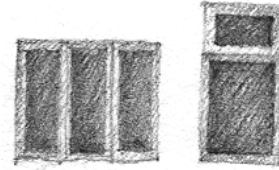
Upper-story windows in an alleyway.

- At formal facades windows often do not have casings. The trim elements are window heads and sills, which can be connected to one another or separated.

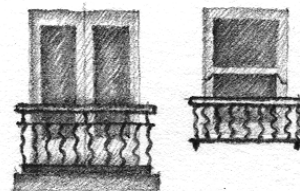
## WINDOW TYPES AND LOCATIONS



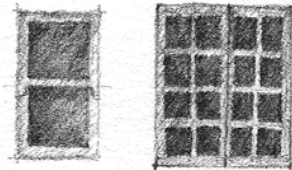
Occur at streets and plazas (arched windows are often at the top story).



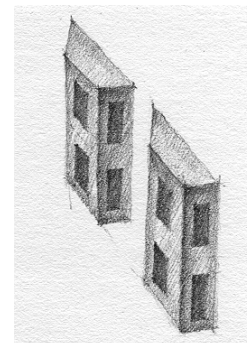
Occur at streets, plazas, Fountain Alley, and courtyards.



Occur at paseos, some street and plaza locations.



Occur mostly in settings other than streets and plazas (e.g., alleyways can have industrial sash windows).



Window bays occur on Fountain Alley.

## FACADES: LOOKING DOWN THE BLOCK

In order to respect and enhance the character of the historic environment of Downtown San Jose, it is important to divide or “segment” walls of infill construction into distinct parts. Any large infill should be segmented into several masses of varying height, length, and character. No one building should dominate the others; the Downtown San Jose Historic District is not a building complex with a focal point, but a variegated and rich tapestry.

Refer to existing and historic building footprints for appropriate guidance. Consider the heights of adjacent buildings. Respond to the levels of adjacent buildings, but do not attempt to precisely align coursing lines, cornices, etc. Most streets of memorable character consist of facades that possess harmonious, and yet slight variation in, floor lines. It is also important to make the floor lines read, and therefore not design large expanses of walls that are flat and empty.

There are three buildings on this block, each with its own identity; a taller corner building, a small middle building and another long corner building. The Renaissance detailing present in the upper stories of each facade greatly enriches “life on the street”.



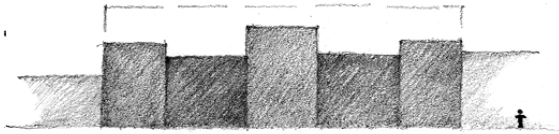
The cornice treatments and corner elements present on these buildings are primary contributors to the memorable character of this street.

This collection of building facades exhibits exceptional harmony.

## SEGMENTING ALONG A STREET OR PLAZA



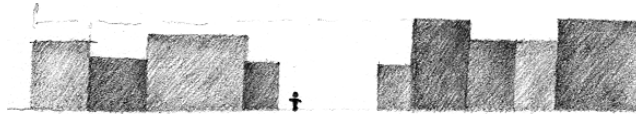
This drawing of an existing First Street elevation illustrates that heights and designs can vary within a continuous street edge.



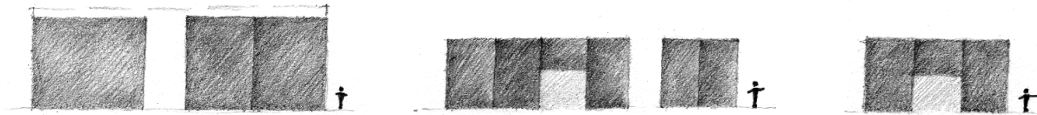
A potential street elevation diagram for one building.

- It is critical to maintain the street “wall” in street and plaza settings.
- The segmenting of massing should not lead to any gaps or setbacks at street and plaza settings.

## SEGMENTING IN OTHER SETTINGS

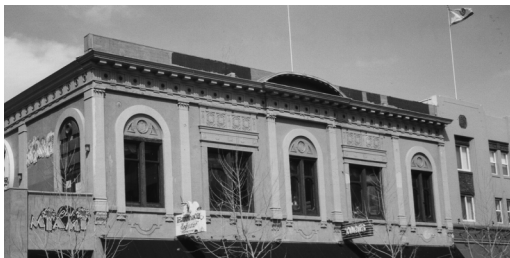


Fountain Alley or paseo: Building blocks are smaller and lower than at streets or plazas, and heights can vary.



Alleyway, passage and courtyard: Uniformity in height traditionally is more acceptable.

## SEGMENTING A SINGLE FACADE



This facade is segmented into five bays of two distinct designs. The bays follow an orderly pattern of a-b-a-b-a.

- It is often useful to emphasize the middle section of a long facade. Additionally, the ends of long facades sometimes can be treated in a special way.



Even narrow buildings have segmented facades as well as articulated side and middle elements.

# FACADES: LOOKING UP A BUILDING

Multi-story historic commercial buildings in Downtown San Jose consist of three levels or zones: the bottom or base level, the middle or shaft levels, and the top or cornice level. All infill should respect and respond to these characteristic levels of historic building fabric.

Divide the facades and even the singular smaller elements into bottoms, middles and tops. Human scale is the ultimate measure, especially in the design of ground-level treatments.

At more formal settings, on a street and plaza, all of the levels (ground, middle levels, attic and roof) should be individually distinctive. In classic settings, the ground and attic floors are taller than the floors in between, while middle floors are of equal height. Fountain Alley and paseos are characterized by a ground level and an upper section with a top edge; alleyways often have just two vertical parts or zones, a ground level and an upper level. Character-enhancing settings, such as passages and courtyards, offer somewhat greater opportunity for inventive design.

## Top: Cornice Level

This level often is crowned with a large, decorative cornice. —————

## Middle: Shaft Level(s)

These levels usually possess relatively little ornament or decoration. —————

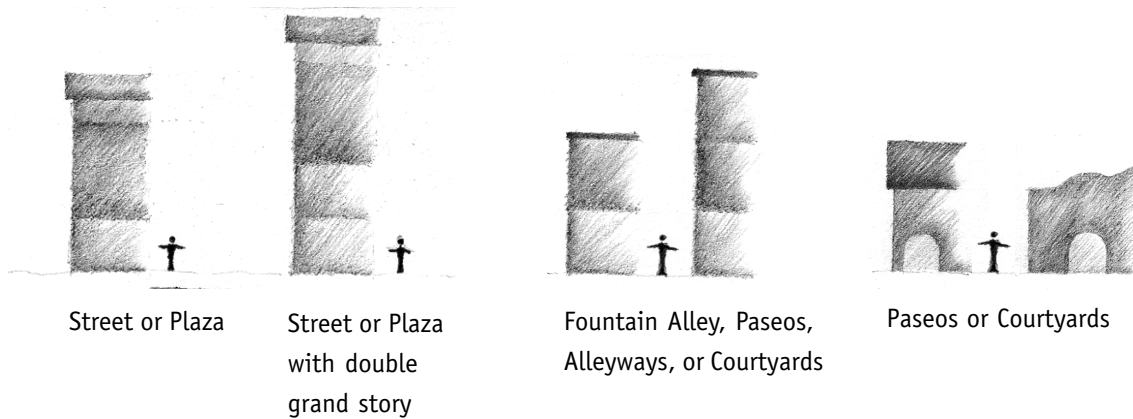
## Bottom: Base Level(s)

Customarily this level is occupied by storefronts and small retail businesses. —————





## VERTICAL LAYERING POSSIBILITIES IN SETTINGS



## VARIATIONS IN VERTICAL LAYERING

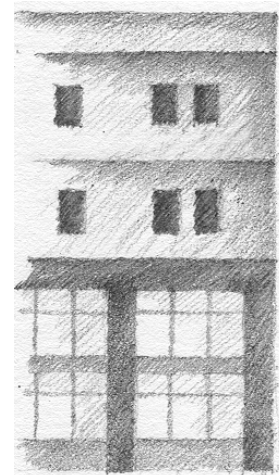


- The postwar divisions of levels into both a storefront and a "billboard" area for a business sign are appropriate for smaller and lower buildings.

Top

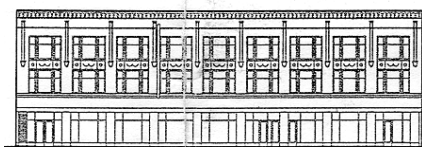
Middle

Bottom  
(with a  
"grand  
story")

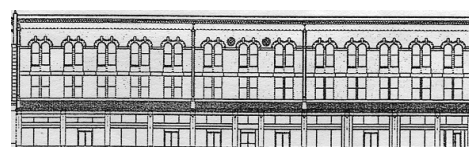


- A variation of traditional vertical layering that features a "grand", double-level storefront zone.

## VERTICAL LAYERING BETWEEN STOREFRONT LEVEL AND UPPER FLOORS



This alternative shows the storefront pattern carried to upper stories.



This second alternative shows the storefront pattern not carried to upper stories.

# CORNERS

Corner bays or elements on commercial buildings customarily exist on those buildings that are located either on the corner of an intersection or on a public square or plaza.

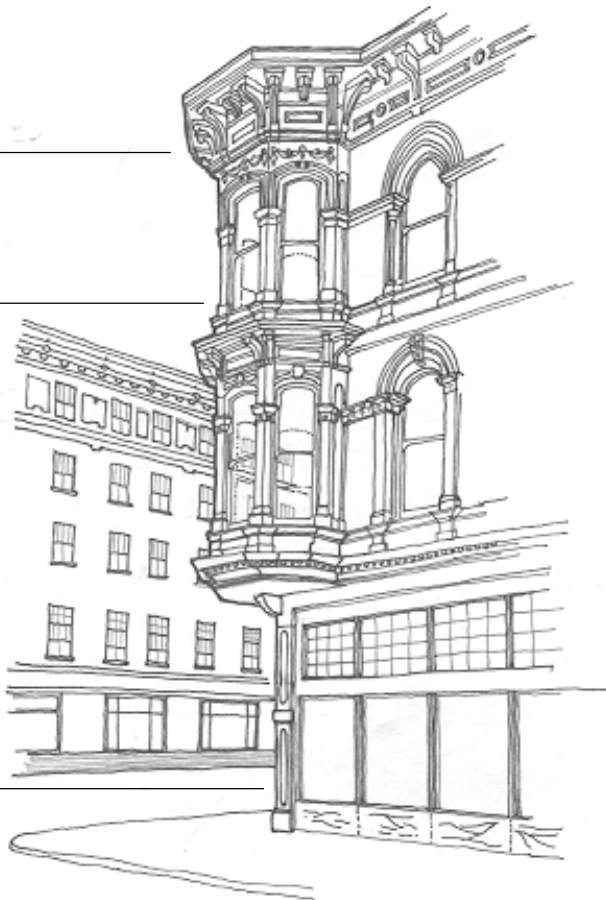
To the passerby on the street or in a plaza, a corner bay on a building often adds a special dimension to enjoyment of the townscape, or, when especially prominent and distinctive, even acts as a memorable place maker. For the office use or retail business that occupies the corner bay, it provides both a panoramic outlook and a superior vantage point for observing all the excitement and vitality of “life on the street”.

For retail commercial establishments, the corner bay offers unusual opportunities to showcase merchandise or to share activity that is taking place inside the store with the world outside. At the same time, corner bays are not treated as tack-on or stand-alone kinds of elements; they are special elements that complement, and are integral to, the architectural style and character-defining features of a building.

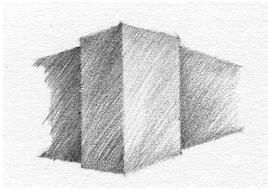
A projecting cornice gives shape to the roofline at the corner.

A five-sided two-story corner bay “landmarks” this corner building.

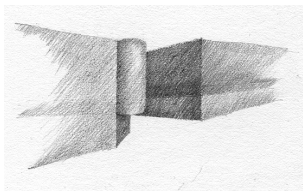
A cast-iron fluted column at the storefront level acts as an “anchor” to the corner bay above.



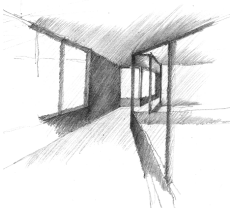
## CORNER TREATMENTS



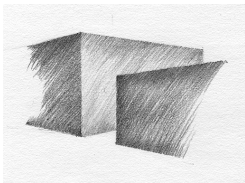
Street corners: exterior corners on taller buildings can serve as “anchors”.



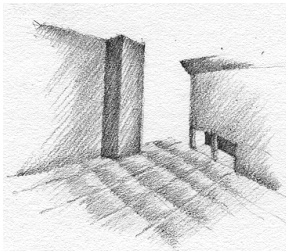
Fountain Alley: a chance for a special corner.



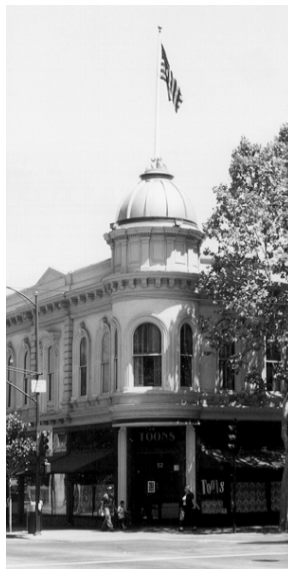
Paseos and passages offer corners with offsets.



Alleyway edges and corners do not need to be differentiated from the main building.

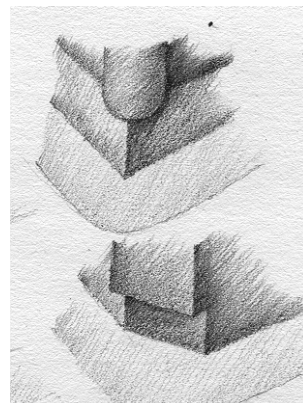
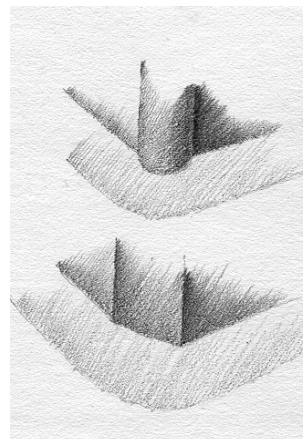
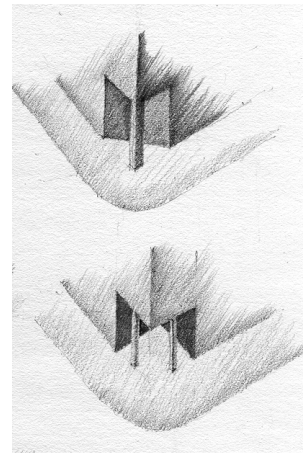


Special treatments are possible on plazas and courtyards with “interior” corners.



**Corners merit special treatment. A taller building mass and small towers and spires are quite appropriate at block corners.**

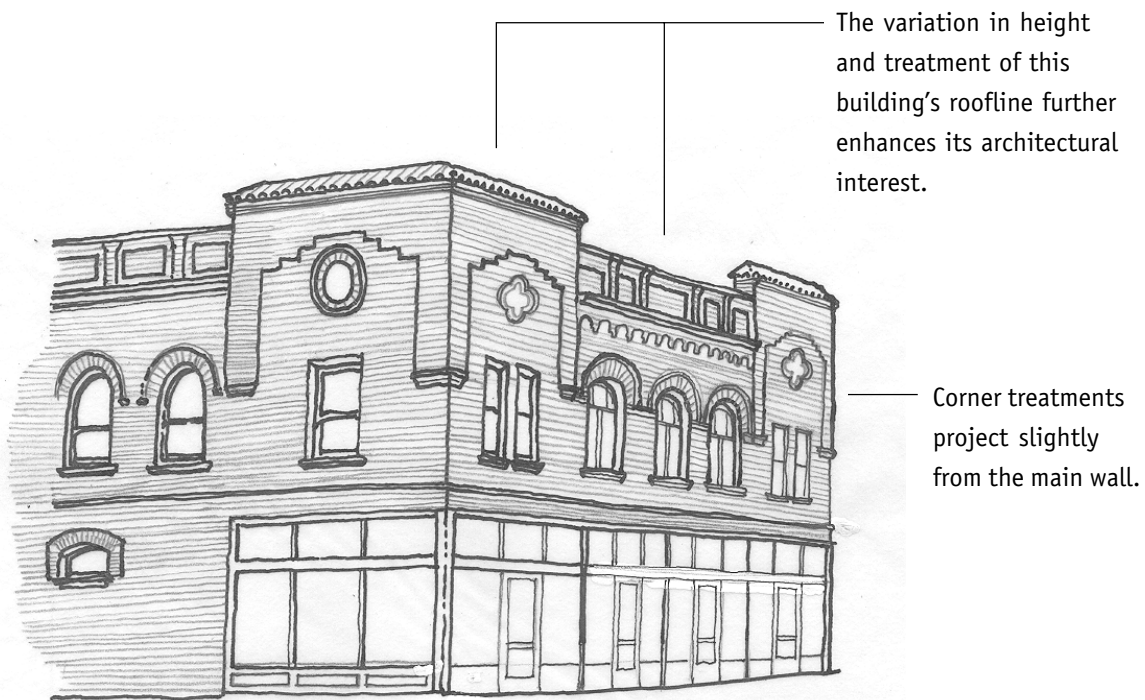
## EXAMPLES OF SPECIAL BLOCK CORNERS



Block corners offer many possibilities for special treatment.

# ROOFLINES

Rooflines usually serve to complete or “top off” a building’s architectural style, and to terminate a building’s presence against the sky. Some rooflines involve elaborate statements, say, a cornice with dentils, modillions and ornamental molding, while others, by comparison, may consist of a single element, say, red Spanish tile.



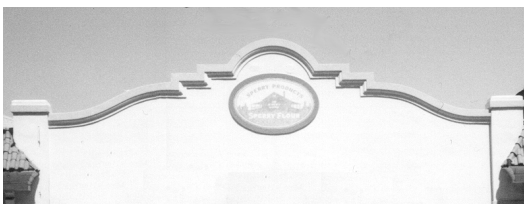
Roofs on most commercial buildings are flat, thereby allowing the decorative features of a roofline the opportunity to enjoy a certain prominence.



**The Fountain Alley setting is characterized by numerous edges, projecting bays and a lighter top with thinner trim lines.**



**A paseo setting most often consists of varied rooflines.**



**Downtown San Jose has many buildings with interesting roof shapes and designs.**



**The roofline of Letitia Building has changed throughout the years, but the distinctive shape of the roof edge against the sky is still present.**

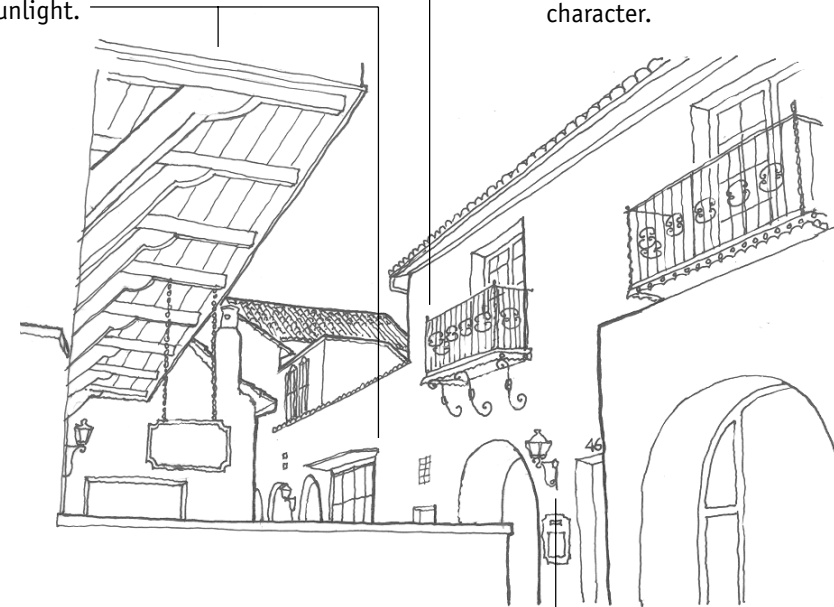
# DETAILS

Details in an historic urban area, whether formally recognized as such or not, play a major role in appreciation and understanding of the urban setting. Details can be remnants or fragments from earlier times, such as a manhole cover, a fountain at the end of a paseo, or a remaining inventory of historic street lamps. Or details can be new and of contemporary design, such as signs, street furniture, paving materials and installation of environmental art. Details can clarify just as well as confuse, so their design, use of materials, placement and quantity require thoughtful consideration, especially within established settings such as the Downtown San Jose Historic District.

The paseo is a setting that very often is filled with projecting elements.

Eave overhangs and a small roof over a door are functional as well as decorative projections, designed to protect buildings, storefronts and people from inclement weather and excessive amounts of direct sunlight.

Wrought-iron balconies in this paseo measurably add to its attraction and memorable character.



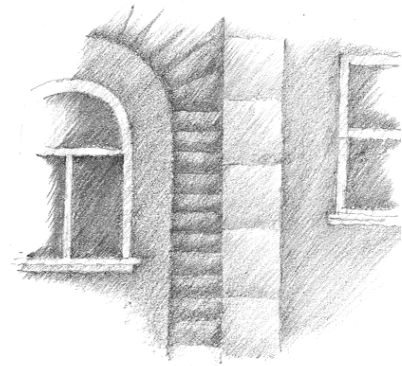
A wall lamp is a small projection that connotes warmth and hospitality.

This large wall fragment is a “non-essential” projecting element of architectural interest.



**The Jose Theater is a fine example of many applied details: decorative ornament, brackets, signage, balconies, coursing, sills, and awnings.**

- Attention to detail is important at building edges abutting other buildings at the street frontage. The edges can be articulated by quoining or a similar approach.
- Each detail contributes to the overall character of a particular building, and therefore all details need to be compatible with one another. Details do make a difference; people notice them.
- Absolutely avoid the use of “applied” or fake elements (e.g., artificial window mullions).
- Remember that utilitarian elements such as loading docks, garage entries, exhaust grilles, downspouts etc. have a place in urban townscapes. Limit and downplay the presence of utilitarian elements in more formal settings, such as streets and plazas.



## DETAIL TYPES

- Large: entrance canopies, balconies, bays, awnings, signs, stairs, large utilitarian elements.
- Small: coursing lines, pilasters, window heads and sills, window casings, brackets, cornices, applied decoration, trim covering joints, small utilitarian elements.



- The three-dimensionality of a facade is very important at street, plaza, and especially at Fountain Alley settings, where details are naturally subject to close scrutiny by a lingering pedestrian eye.
- At formal frontages, do not extend large projections across the facade. Such elements, e.g., long balconies, are more appropriate in alleyways.
- New buildings at Fountain Alley could have bays responsive to the historic setting.
- Applied elements in alleyways normally are not decorative, but instead usually are rather utilitarian (e.g., fire escapes).
- Alleyway windows should always have window heads and sills.

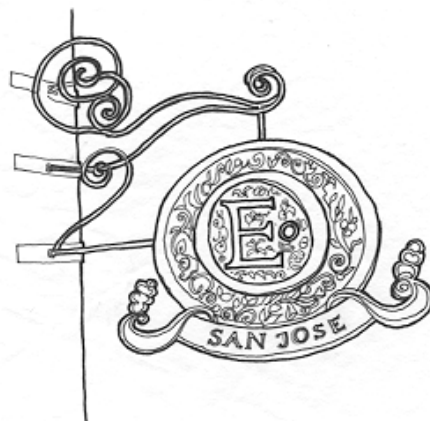


# SIGNS

Signs on buildings and storefronts are fundamental contributors to the overall quality and perceptible character of the Downtown San Jose Historic District. As such, the type of sign, its size, its placement, the style of its letters and its use of materials are interrelated factors that need to be carefully considered in the design, fabrication and installation of a sign. The Downtown San Jose Historic District is well established in terms of its architectural styles, building types and materials, and therefore signs for its buildings and storefronts should avoid the use of ephemeral, trendy or incongruous solutions. The Downtown San Jose Historic District deserves signs that are “classic” in nature, that is, they should reflect a certain timelessness, be durable, and be capable of sustaining a certain amount of weathering. Signs need to complement, rather than compete with or diminish, the architecture of the building and storefront.



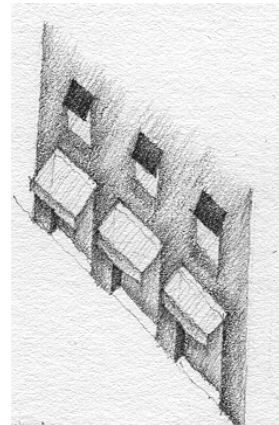
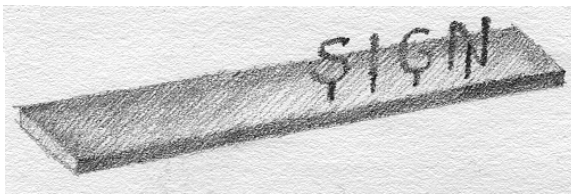
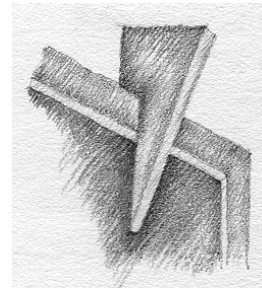
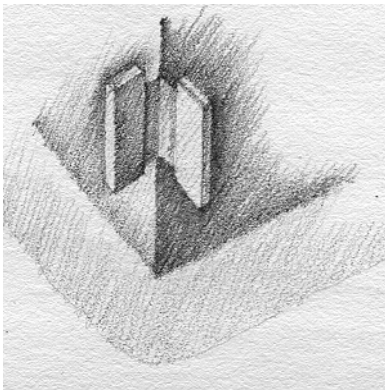
Historic signs have a unique appeal. The retention of painted signs which evoke former building uses and businesses helps to tell the story of a downtown district rich in tradition.



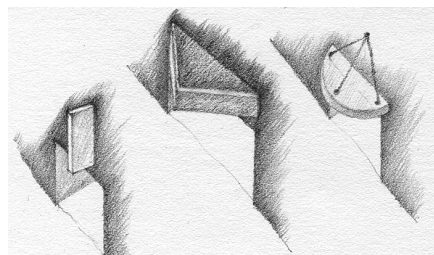
New signs that make use of classic design motifs, skillful craftsmanship and high-quality materials pay for themselves many times over.



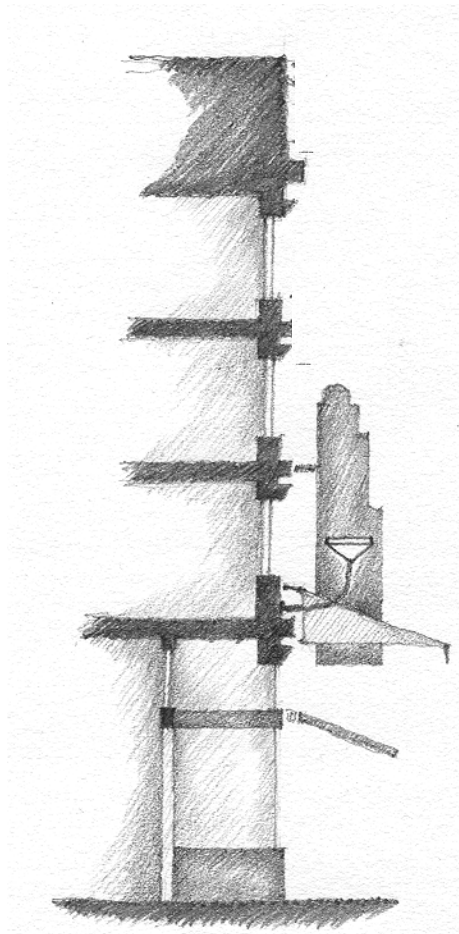
- Appropriate types of signs for use on buildings and storefronts in the Downtown San Jose Historic District include the following:
  - wall-mounted projecting signs
  - overhead-mounted hanging (sometimes referred to as blade) signs
  - wall signs
  - icon signs
  - signs consisting of individually-applied letters
  - awning signs (single line of letters on valance only)



- The following materials are appropriate for use in the design, fabrication and installation of building and storefront signs:
  - metal
  - wood
  - stone
  - terrazzo
  - painted plastic
  - custom-made plastic
  - custom-made neon
  - glass
  - paint



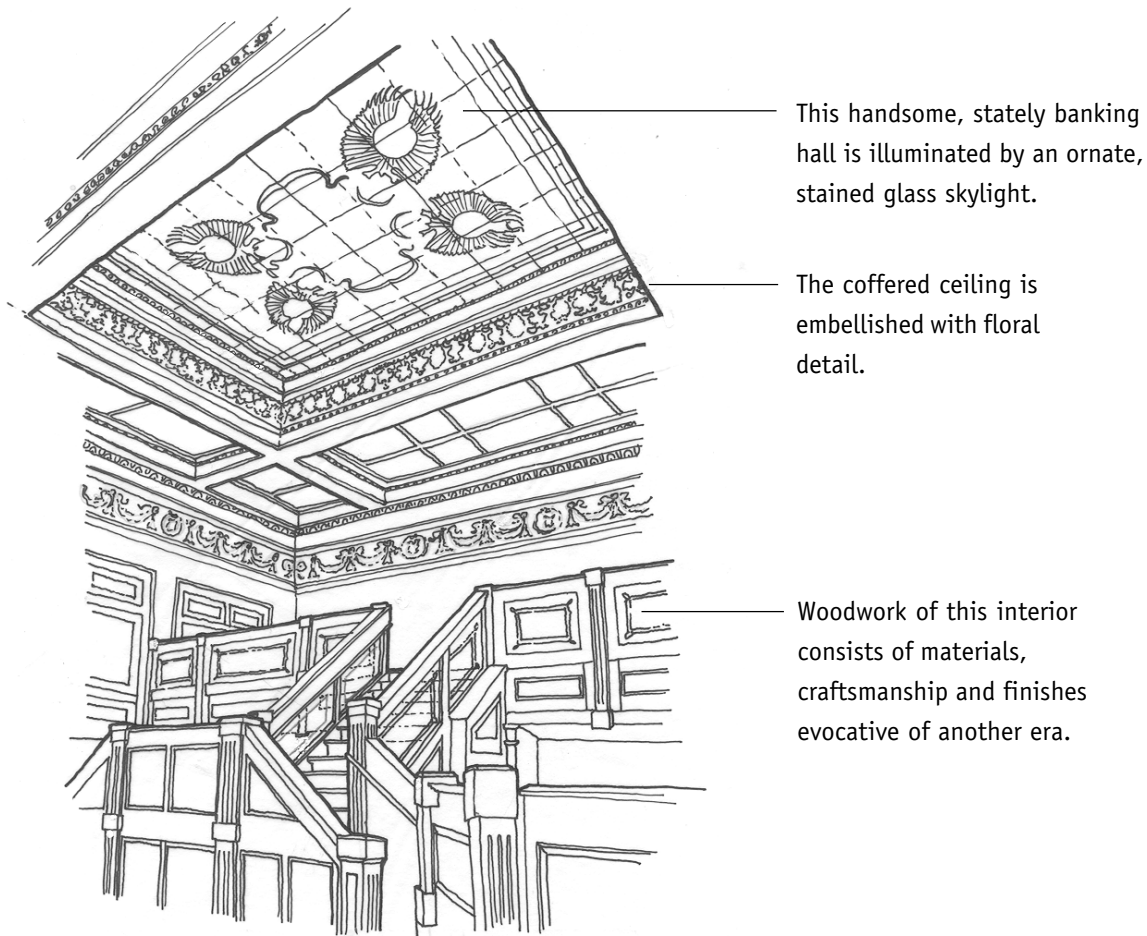
- Signs on buildings and storefronts in the Downtown San Jose Historic District normally will be most effective if placed in the following locations:
  - panel or band above storefront openings (doors, windows and transoms)
  - storefront windows
  - projecting from building facade
  - hanging from arcade ceiling or overhead projection
  - awning valance
  - respectful distance from sign(s) of neighboring building(s) and storefront(s)



Facade profile showing potential locations of projecting sign, light fixture and awnings.

## SPACES: INTERIOR

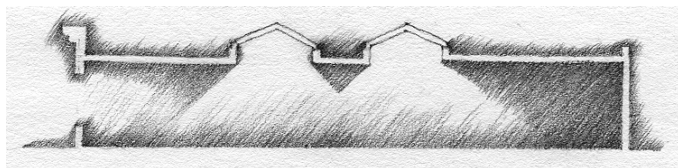
The configuration, arrangement and sequencing of interior spaces are of critical importance in determining a person's use and enjoyment of a building, whether it be a lobby, mezzanine, gallery, dining room or showroom. The same can be said of a building's exterior spaces, such as arcades, decks, patios and courtyards. For example, a lobby can provide a sense of arrival and welcoming; by comparison, when a person enters a building with no lobby, that person may feel unwelcome and uncertain as to destination or sense of place.





- Too often, interiors are first to fall victim to alterations as new uses are accommodated in historic buildings. Although it is true that some parts of interior spaces can be in dire need of repair or replacement (e.g., restrooms), it is also almost always possible to retain and rehabilitate character-defining features of interiors.
- Care should be exercised during building rehabilitation to avoid damage to historic interior spaces and features. The demands of acoustical or thermal insulation can be met without obstructing or causing major damage to historic interiors.

- Maintaining natural light and ventilation is especially important in many historic interior spaces.



**Many buildings in Downtown San Jose are quite deep. Skylights farther back in the building bring in needed daylight.**

- The seismic retrofit of historic buildings can and should be accomplished using the least intrusive means possible. For example, a moment frame configuration is less intrusive than use of diagonal bracing. Exposed metal structural framing painted a dark color is less noticeable than framing painted white or encased in gypsum wallboard. Obstruction of storefront windows should be minimized, and historic building materials should not be covered over or destroyed.

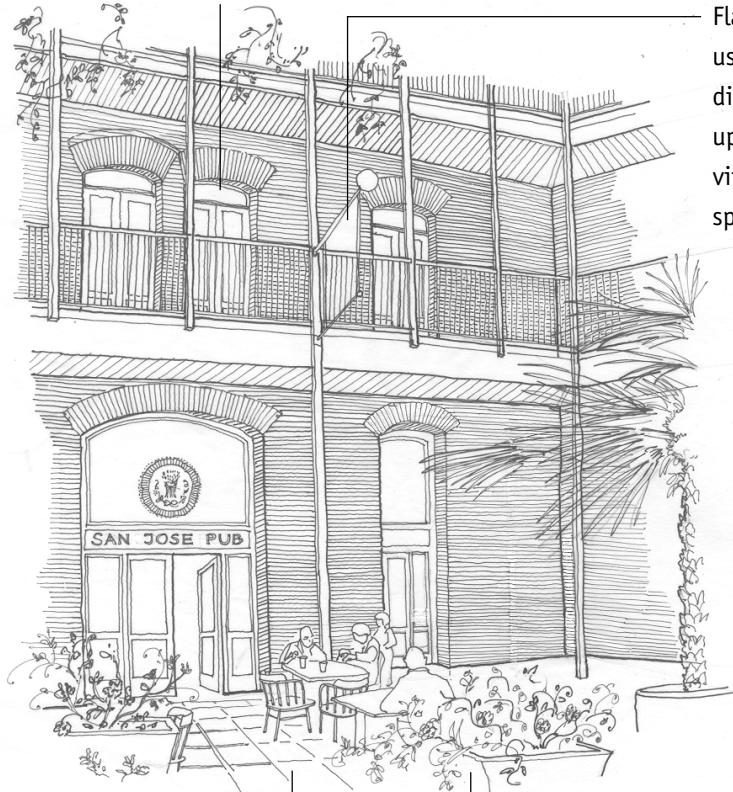


## SPACES: EXTERIOR

Exterior spaces within buildings, and exterior spaces in the middle of a block or enclosed by a complex of buildings, can provide a historic district with some of its most attractive and appealing environments. Exterior spaces are often viewed and experienced as special places: a place with outdoor seating for lunch or a drink on a summer day; an out-of-the-way place with a small shop that not everyone knows about; or a quiet place just to sit down and fill an hour with a good book.

Exterior spaces vary by degree of accessibility and openness: courtyards, arcades, atriums and passages tend to provide a greater degree of enclosure and privacy, whereas paseos, plazas and alleyways, both visually and physically, tend to be more spacious, inviting and public in nature. Many opportunities exist in the Downtown San Jose Historic District to enhance and further enliven existing exterior spaces, as well as to create new ones.

An exterior space, whether defined by a single building or complex of buildings, oftentimes is much more interesting when a mix of uses exist in the adjacent building or buildings, e.g., pedestrian-oriented retail on the ground level, with offices or residential units above.



Flags and banners, when used sparingly and with discretion, can “dress up” and add a certain vitality to an exterior space.

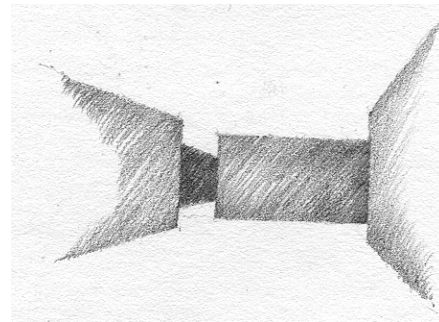
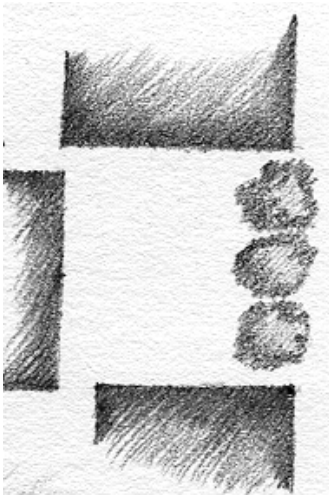
The color, texture and pattern of paving materials can either contribute to, or detract from, the finished look and character of an exterior space.

Colorful and well-maintained flowers and trees, in strategically-placed planter boxes, help define and separate seating areas from circulation paths.

- In shaping exterior spaces, exterior space needs to be treated as a volume in itself. That volume needs to be shaped in the same manner that a “positive” building mass is shaped. In this way, no space will be “left over” or undesigned.
- All exterior spaces should offer some palpable sense or degree of enclosure. Total enclosure is not necessary, as an adequate degree of containment often is possible by using wings of buildings, trees, or screens.



**Floor design is especially important in passages and courtyards – places with a “room” feel.**



- A well-proportioned plaza most likely will beckon to the curious.
- Passages are a cross between exterior and interior spaces. They should be wide and high enough for free passage and a comfortable, inviting feeling. It is also possible to create active middle traffic zones and quieter side zones.



**Paseos are exterior spaces that are distinctively appropriate for Downtown San Jose.**





## SPACES: MOVING THROUGH DOWNTOWN

Downtown San Jose presently offers the pedestrian several kinds of outdoor and enclosed spaces to use and enjoy: streets, Fountain Alley, alleyways, plazas and paseos. Other kinds of outdoor spaces also are used to attract and accommodate the pedestrian, for example, passages through buildings at ground level, and courtyards situated within a building or within an entire block.

A sidewalk cafe on a busy street offers an opportunity to both keep up with the action and watch the world go by. In contrast, outdoor spaces located within the interior of a block, or down a back alley, can offer intimacy, tranquility and a sense that one has discovered a special place. Ultimately it is the patchwork of outdoor and enclosed spaces—their diverse character, the subtleties of their design and use of materials, and the experience of moving from one kind of outdoor space to another—that attracts and sustains round-the-clock life in a downtown district.

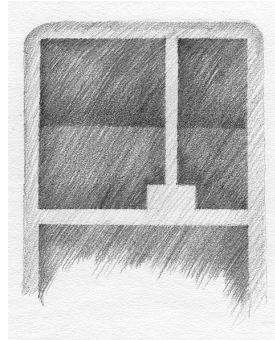
The design of outdoor spaces requires careful consideration with respect to size, configuration and use(s) of the particular outdoor space; the height, character-defining features and uses of buildings that line or surround it; and the means by which pedestrians are likely to enjoy access to it. For the pedestrian and city dweller alike, the experience of moving through outdoor and publicly-accessible enclosed spaces is most rewarding when the promise of discovery exists, when the space up ahead openly beckons, and when use and enjoyment of the space itself includes portals, openings and gateways that invite one to experience other outdoor spaces and places.



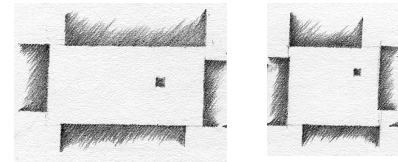
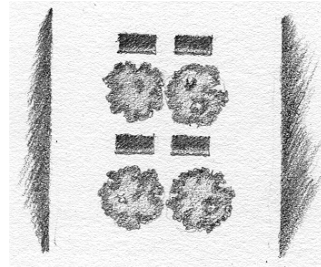
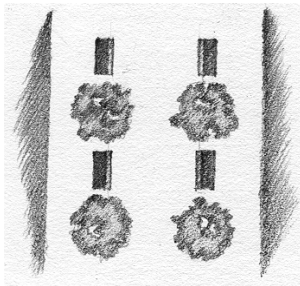




A fountain like the one at Paseo Court provides an “arrival” at the end of a circulation path.



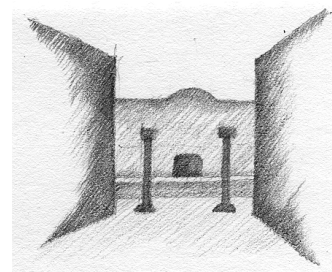
- Circulation through the block needs to observe the gridiron pattern of the Downtown San Jose Historic District.
- Passages should be framed by sufficient building mass and should lead to special places, such as courtyards.



- If Fountain Alley becomes wider than its original width (30'-0", plus or minus), pedestrian circulation will benefit from faster and slower “lanes”, that is, zones for through traffic and places for rest stops and passive activity.
- Courtyards and plazas should not be overly enclosed or confining, and should have multiple entrances. A focal point is especially important for these settings and usually works better if placed off center.
- A plaza could have an orientation to a major building. Fountain Alley should have views (e.g., framed as shown above) that are oriented toward specific features or objects.



Exterior stairs often exist in paseos, alleyways, courtyards, and plazas.



## RICHNESS OF EXPERIENCE



Views through wrought iron gates, views framed by arches, views obscured and revealed by trees, the perception of foreground and background, and the juxtaposition of small and large, are all part of a stimulating urban experience.

- Inside spaces and outside spaces should feel decidedly different from, and yet complementary to, one another.
- Building fronts should be distinct from building backs. Buildings within street and plaza settings need to exhibit strong “front” facades, while buildings at alleyways need to have building “backs”.
- Pedestrian movement, often called pedestrian circulation, has to be a primary focus of design, especially in an environment where the old and the new attempt to work together in harmony. It is useful to think about pedestrian circulation in terms of a beginning (e.g., distinctive entry), a middle (e.g., special path), and an end (e.g., rewarding destination).
- The experience of moving through downtown environments can be enriched by adding incidents or “punctuation” along the way. Unexpected views, inviting passages, public art, water features, etc. are always welcome additions.
- Water features are appropriate at plazas and especially at Fountain Alley, the symbolic site of artesian wells vital to the birth of San Jose.
- Special arrival places provided at the ends of paseos and passages will enhance their character.



Front

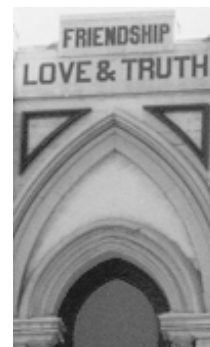


Back

- Fountain Alley buildings: window detail and wall material at front (formal casing in stucco wall) and at back (utilitarian casing in wood siding).

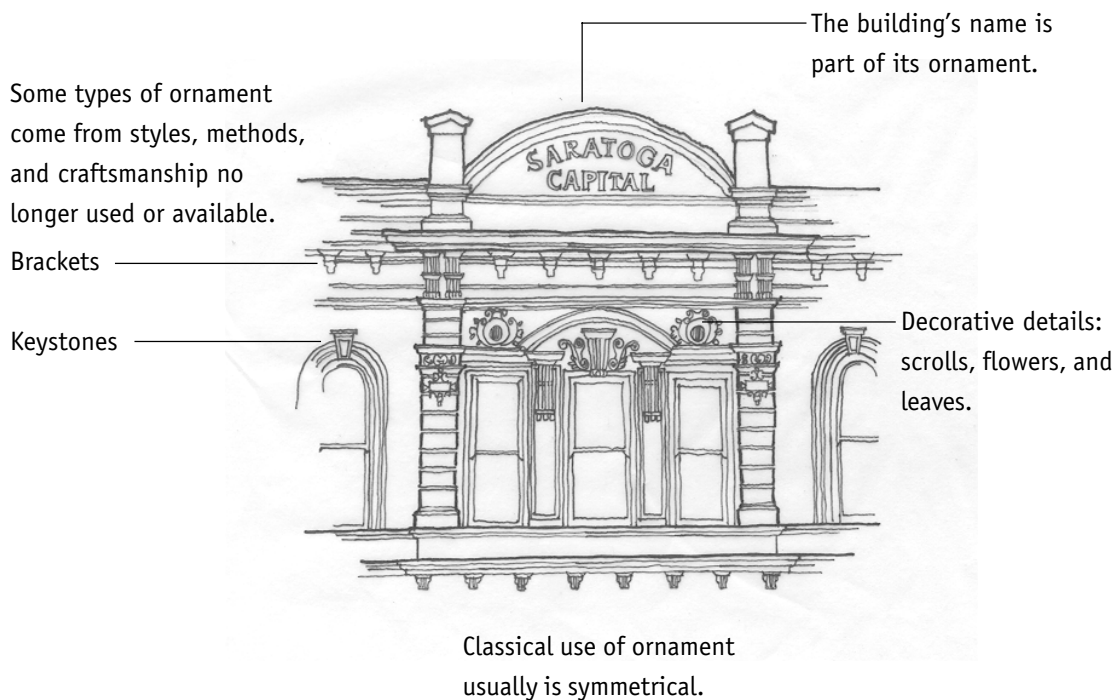


Two examples of “discovery” in Downtown San Jose



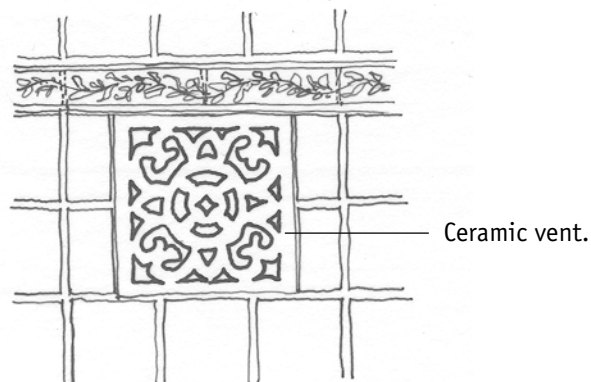
# ORNAMENT

Ornament is a type of decoration. Usually it consists of decorative details or features of comparatively smaller size and importance, such as ceramic tile, art glass, painted woodwork or hanging flower pots. In some instances, ornament serves as “icing on the cake”, whereas in other situations it provides substantial enrichment to a building’s character. A profusion of ornament present on the facade of a building usually is an indication of an original owner and/or use important in the development and life of a community.



Ornament comes in all sizes, and sometimes is used repetitively as a decorative detail.

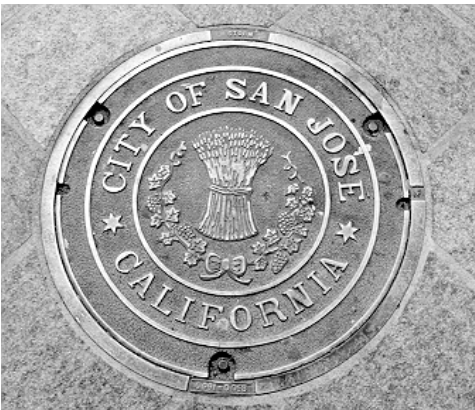
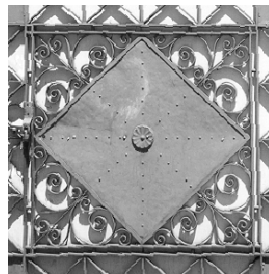
A band of narrower tiles with floral relief.





- Although some decoration of building facades historically evolved for functional reasons, e.g., to cover joints (moldings) or to support other elements (brackets), oftentimes it was applied for the purpose of beautification. Historic ornament should not be mindlessly copied. With infill construction, decorative elements can and should be interpreted in a modern vocabulary.

- Decorative elements can follow different geometries and patterns. Often they are derivations of grids or floral motifs. Additionally, they can be two or three dimensional. Painted wood is an example of flat ornament, terra cotta scallops are tactile, and the “tracery” in metal and tile (the grille-like appearance of decorative gates and vents) is semitransparent.



- With some functional elements, such as gates, the use of ornament exemplifies care and pride of designers, builders, and property and business owners. Decorative bronze sidewalk manhole covers are a fine example of civic pride in Downtown San Jose.
- Interior features commonly regarded as ornament include elaborate wood moldings and plaster casts, for example, dentiled crown trim and ceiling medallions respectively. Some Downtown San Jose interiors possess ornament as expressed by stained glass or art glass.
- At times, ornament has a specific symbolic meaning. A sculpture of an eagle on San Jose Building and Loan conveys an image of stability and watchfulness appropriate for a bank.

## COLOR AND CONTRAST

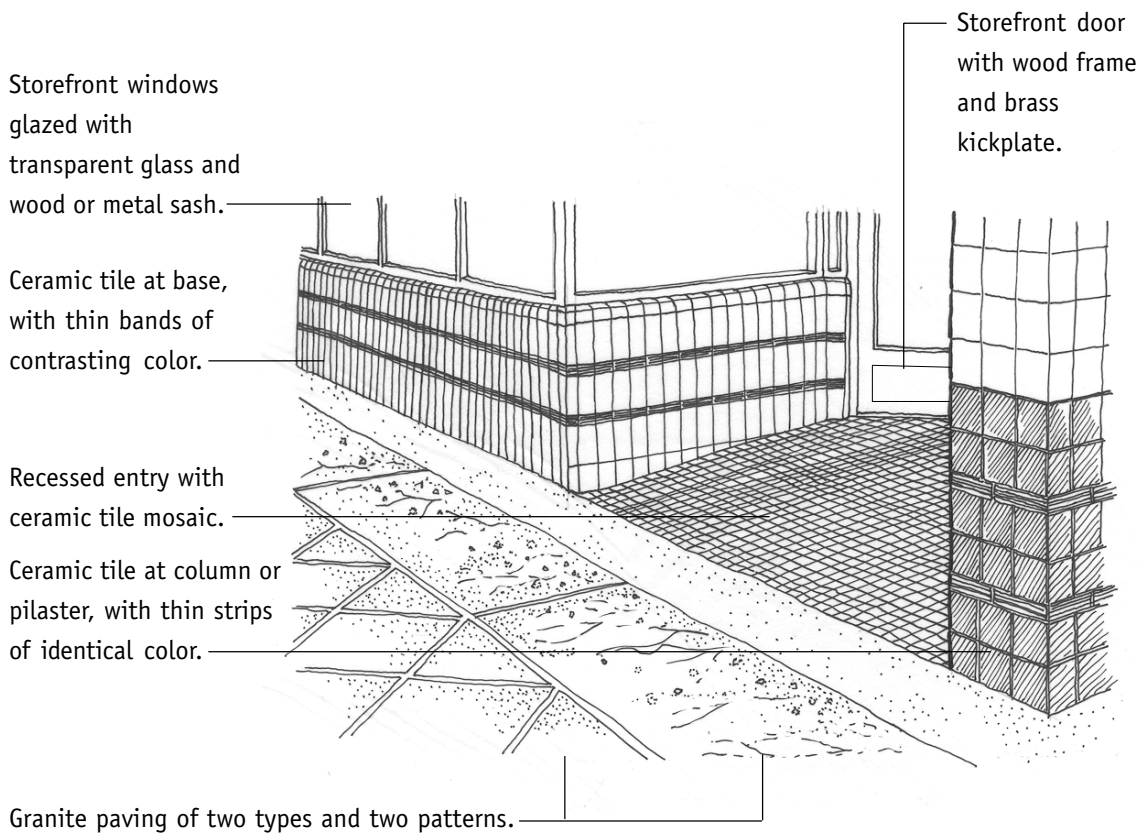
- Respect existing color palettes and color schemes.
- In general, new colors should be in the medium to light tones. However, bright San Jose sunlight will preclude the extensive use of white in order to reduce glare. Some possible colors may include terra cottas and beiges for wall planes, with darker colors (greens, browns, reds) reserved for accents.
- Darker colors are possible at alleyways.
- Small decorative features can be multi-colored, e.g., tiles or painted wood in Paseo Court.
- The juxtaposition of light and dark can be an effective design tool. Contrasting accents often add visual interest.
- Differentiate between field and trim colors.



# MATERIALS

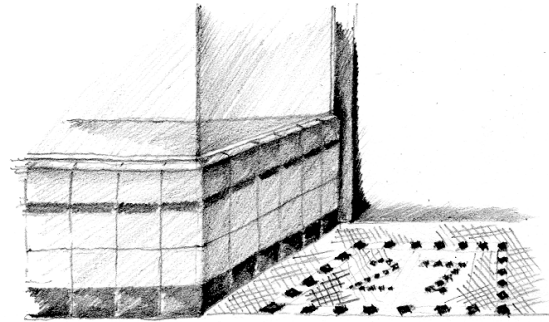
Existing buildings, storefronts and settings within the Downtown San Jose Historic District exhibit a diverse and enviable collection of building materials—for example, granite, terrazzo, glazed terra cotta, red brick, quarry tile, mosaic tile, ceramic tile, stucco, limestone, plaster, cast stone, concrete, pressed tin, an array of metals and ironwork, glass, plastic and wood. Where original building materials exist, every effort should be made to retain these materials, clean and repair them if necessary, and then keep after them with maintenance on a regular basis. The use of building materials in infill construction, and the introduction of replacement or new building materials in rehabilitation and adaptive use projects, should exercise care to avoid confusion with, or compromise of, historic building fabric. Infill construction or rehabilitation should make use of high quality materials.

Storefront materials are at arm's reach, and therefore are of immediate visibility and interest to the pedestrian.





**Metal coffered ceilings are a character-defining feature of many interiors.**



**This storefront entry shows one material (ceramic tile) in many uses, sizes, and colors.**



**Variety and juxtaposition of facade materials.**

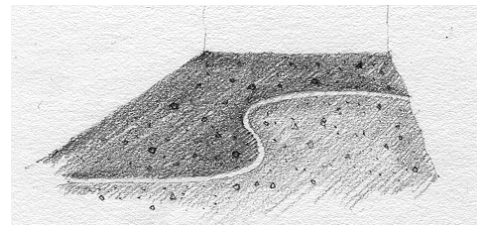


**Variety in the surface paving materials.**

- The sidewalk is often forgotten as an element of design. In the image above, different materials and their patterns contribute to visual interest in the ground surface. This surface should be protected during the new construction process. Utility placement should be carefully planned to avoid damage or compromise to high quality, custom materials.



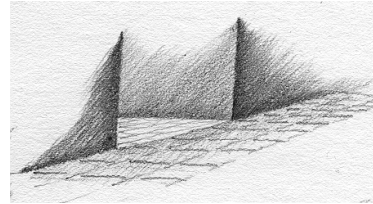
**The Knox Goodrich Building shows texture used with distinction.**



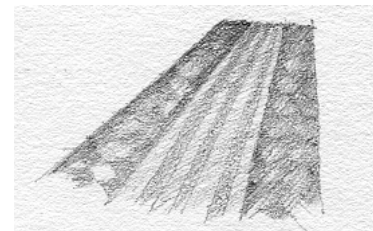
**Terrazzo is a typical material for postwar entries and lobbies. Strips of stainless steel separate colors and give definition to the pattern.**

- Certain materials are common to specific applications in Downtown San Jose:
  - Facade materials: brick, stone, stucco, extruded metal, glass, ceramic tile, terra cotta tile, decorative tile, wrought iron, wood.
  - Interior materials: stucco, wood, stamped metal, stone, glass, ceramic tile.
  - Exterior site finish materials: ceramic tile, terrazzo, stone pavers, brick pavers, concrete, landscape materials.
- Any new materials, used either in rehabilitation and adaptive use or with infill construction, should be compatible with existing historic building fabric in style as well as physical properties. For example, dissimilar metals should not occur side by side.
- The use of materials in new construction at major frontages (streets, plazas and Fountain Alley) should be compatible with neighboring historic buildings. Infill construction that use stucco as an exterior finish should strive to match, in both application and material composition, nearby examples of historic stucco exteriors.
- Some materials may be more appropriate than others for particular settings. For example, wood, stucco, terra cotta tile, decorative tile, and wrought iron are more appropriate for use in Fountain Alley or paseo settings. Utilitarian metal, brick walls, and trellised plantings are associated with alleyways. Passages and courtyards are more open to design interpretations. Their facades either could be formal designs reminiscent of major frontages, or perhaps consist mainly of transparent glazing, or even be combinations thereof.

## MATERIAL CHANGES



Materials and designs may change at the entrance to Fountain Alley.



Different materials are used to differentiate a heavy traffic zone from quieter, passive zones.



An example of contrast between hard and soft materials: paving and accent landscaping.



# SOURCES OF INFORMATION AND TECHNICAL ASSISTANCE

## **Historic Landmarks Commission, City of San Jose**

Department of Planning, Building and Code Enforcement  
City Hall Annex, Room 400, 801 N. First Street  
San Jose, CA 95110-1795 (408) 277-4576

The Historic Landmarks Commission (HLC) offers information and technical assistance pertaining to issuance of Historic Preservation permits, as well as rehabilitation and restoration of San Jose's architectural resources. The HLC also reviews and makes recommendations regarding nomination of historic properties to local, state and national registers.

## **San Jose Redevelopment Agency**

50 West San Fernando, Suite 1100  
San Jose, CA 95113 (408) 794-1000

For historic preservation projects and revitalization of commercial and mixed-use properties in Downtown San Jose, the Redevelopment Agency provides support and technical assistance to project applicants and others with its Commercial Building Loan and Facade Improvement Programs.

## **Department of Planning, Building and Code Enforcement**

City Hall Annex, Room 400, 801 N. First Street  
San Jose, CA 95110-1795 (408) 277-4576

The City's Historic Preservation Officer assists interested parties in obtaining information regarding historic resources, Historic Landmark Preservation Agreements, Historic Preservation Permits and meetings of the City of San Jose Historic Landmarks Commission. The Building Department, located in Room 200 of City Hall, (408) 277-4541, can provide information concerning Building Permits.

## **Preservation Action Council of San Jose**

P.O. Box 2287  
San Jose, CA 95109-2287 (408) 998-8105

PAC SJ provides information to property owners and the community regarding historic preservation issues and opportunities, and promotes programs and policies for historic preservation and compatible new architectural design.

## **History San Jose**

1600 Senter Road  
San Jose, CA 95112 (408) 287-2290

History San Jose is a repository of archival materials, including historic photographs, building permits, maps and other items that often prove useful in preparing project applications and responding to agency and program requirements.

## **San Jose Library**

Main Branch, California Room  
181 West San Carlos Street  
San Jose, CA 95112 (408) 277-4867

The California Room archives newspaper articles, photographs, documents and other sources of information relevant to historic preservation.

**San Jose State University Archives**

1875 Senter Road

San Jose, CA 95112

(408) 924-2715

The University Archives contain historic photographs, newspaper articles, City Directories and other primary sources of value to project research.

**State Historical Building Safety Board**

1130 K Street, Suite 101

Sacramento, CA 95814

(916) 445-7627

The State Historical Building Safety Board offers information and technical assistance regarding applicability and use of the State Historical Building Code for qualifying historic structures.

**State of California, Office of Historic Preservation**

1416 9th Street

Sacramento, CA 95814

(916) 653-6624

The State Office of Historic Preservation offers information and project assistance regarding numerous federal and State programs, e.g., National Register of Historic Places, California Register of Historical Resources, Preservation Tax Incentives, California Environmental Quality Act (CEQA) re Historical Resources, Mills Act (Property Tax Relief).

**California Preservation Foundation**

1611 Telegraph Avenue, Suite 820

Oakland, CA 94612

(510) 763-0972

The California Preservation Foundation is a member-supported, non-profit organization that sponsors conferences, seminars and publications that focus on historic preservation issues and subject matter of specific relevance to California, e.g., “How to Use the State Historical Building Code”, “Preservation for Profit” and “20 Tools that Protect Historic Resources After an Earthquake”.

**National Park Service****Pacific Great Basin Support Office**

1111 Jackson Street,

Oakland, CA 94607

(510) 817-1401

The National Park Service prepares and publishes technical publications, brochures and other materials that describe in detail and provide guidance concerning federal historic preservation programs, regulations and financial assistance, e.g., The Secretary of the Interior’s Standards for the Treatment of Historic Properties, Preservation Briefs (Technical Preservation Services), Historic Preservation Easements, Preservation Tax Incentives for Historic Buildings.

**National Trust for Historic Preservation****Western Regional Office**

8 California Street, Suite 400

San Francisco, CA 94111

(415) 956-0610

The National Trust for Historic Preservation is a non-profit organization, chartered by Congress, to provide general information, publications, small grants and an annual conference that promote historic preservation programs, activities and organizations across the United States.

# HISTORIC PRESERVATION INCENTIVES

The following programs are available to owners, and, in some cases, tenants of historic buildings in the City of San Jose.

- ❑ A building permit for improvements to a designated City Landmark, when obtained with a **Historic Preservation Permit** is exempt from permit taxes. Permit taxes normally are equal to approximately five percent of the value of the improvements. For more information, contact the City of San Jose Department of Planning, Building and Code Enforcement, 801 North First Street, Room 400, San Jose, CA 95110 (408) 277-4576.
- ❑ A **Historic Landmark Preservation Agreement** (also commonly referred to as a Mills Act contract) is a contract between the City of San Jose and the owner of a designated City Landmark. This type of contract allows a property owner to enjoy a significant reduction in property taxes in exchange for the owner's agreement to preserve, and, in some cases, restore and/or rehabilitate the qualifying historic property. The purpose of these contracts is to provide greater protection for City Landmark properties than is otherwise provided by applicable regulations of the City's Municipal Code. For more information, contact the City of San Jose Department of Planning, Building and Code Enforcement, 801 North First Street, Room 400, San Jose, CA 95110 (408) 277-4576.
- ❑ The **Facade Improvement Program** assists owners of commercial properties in making exterior cosmetic improvements, such as painting, awnings and signage, that are designed to enhance the appearance of commercial buildings. The Redevelopment Agency of the City of San Jose provides financial grants to eligible property owners and ground-floor tenants who seek to upgrade their building facades and storefronts, and thereby add to the distinctive quality and character of retail businesses in San Jose's Redevelopment Project Areas. For more information, contact the San Jose Redevelopment Agency, 50 West San Fernando, Suite 1100, San Jose, CA 95113 (408) 794-1000.
- ❑ The Redevelopment Agency of the City of San Jose has established a **Commercial Building Loan** program that enables property owners, whose buildings are located within Redevelopment Project Areas, to obtain financial assistance in the form of low- or zero-interest participatory loans. This program is designed to assist property owners with rehabilitation of commercial properties in order to improve ground-floor retail and upper-floor commercial and/or mixed use spaces. For more information, contact the San Jose Redevelopment Agency, (408) 794-1000.

# THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

Rooted in over 120 years of preservation ethics in both Europe and America, The Secretary of the Interior's Standards for the Treatment of Historic Properties are common sense principles in non-technical language. They were developed to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices.

It should be understood that the Standards are a series of concepts about maintaining, repairing and replacing historic materials, as well as designing new additions or making alterations; as such, they cannot, in and of themselves, be used to make essential decisions about which features of a historic property should be saved and which might be changed. But once an appropriate treatment is selected, the Standards provide philosophical consistency to the work.

## Four Treatment Approaches

There are Standards for four distinct, but interrelated, approaches to the treatment of historic properties - preservation, rehabilitation, restoration, and reconstruction.

**Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (Protection and Stabilization have now been consolidated under this treatment.)

**Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

**Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods.

**Reconstruction** recreates vanished or non-surviving portions of a property for interpretive purposes.

## Choosing an Appropriate Treatment

Choosing an appropriate treatment for a historic building or landscape, whether preservation, rehabilitation, restoration, or reconstruction is critical. This choice always depends on a variety of factors, including its historical significance, physical condition, proposed use, and intended interpretation.

The questions that follow pertain specifically to historic buildings, but the process of decision making would be similar for other property types:

### Relative importance in history

Is the building a nationally significant resource - a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their “exceptional significance in American history”, or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

### Physical condition

What is the existing condition--or degree of material integrity--of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

### Proposed use

An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

### Mandated code requirements

Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, code-required work may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

## Standards for Preservation

PRESERVATION is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

PRESERVATION AS A TREATMENT. When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

## Standards for Rehabilitation

REHABILITATION is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

REHABILITATION AS A TREATMENT. When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

## Standards for Restoration

RESTORATION is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

RESTORATION AS A TREATMENT. When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.



## **Standards for Reconstruction**

RECONSTRUCTION is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will recreate the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary recreation.
6. Designs that were never executed historically will not be constructed.

RECONSTRUCTION AS A TREATMENT. When a contemporary depiction is required to understand and interpret a property's historic value (including the recreation of missing components in a historic district or site ); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment.

### **When the Standards are Regulatory**

The Secretary of the Interior is responsible for establishing professional standards and providing advice on the preservation and protection of all cultural resources listed in or eligible for the National Register of Historic Places.

The Secretary of the Interior's Standards for the Treatment of Historic Properties apply to all proposed development grant-in-aid projects assisted through the National Historic Preservation Fund, and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects, and districts. These Standards, revised in 1992, were codified as 36 CFR Part 68 in the July 12, 1995 Federal Register (Vol. 60, No. 133). They replace the 1978 and 1983 versions of 36 CFR 68 entitled "The Secretary of the Interior's Standards for Historic Preservation Projects".

The Secretary of the Interior's Standards for the Treatment of Historic Properties may be used by anyone planning and undertaking work on historic properties, even if grant-in-aid funds are not being sought. Please note that another regulation, 36 CFR 67, focuses on "certified historic structures" as defined by the IRS Code of 1986. The "Standards for Rehabilitation" cited in 36 CFR 67 should always be used when property owners are seeking certification for federal tax benefits.

# GLOSSARY

This glossary consists of words and terms that are commonly used to describe historic resources, elements and features associated with historic buildings, properties of historical significance, and historic preservation programs.

**Adaptive Reuse:** to give buildings new functions suitable to their form or similar to their historic use, thereby requiring few alterations to the building's historic fabric.

**Alteration:** changes made through the removal and/or addition of building material.

**Arcade:** a series of arches on columns or piers, either freestanding or attached to a wall; also a covered walk with a line of such arches on one or both sides.

**Baluster:** one of a series of small pillars or units of a balustrade; an upright support of the railing present on a stair, porch or balcony. Balusters often are decoratively sawn.

**Bay:** a regularly repeated spatial unit of a building or wall as defined by columns, piers or other vertical elements; also a structural projection, most often with windows, expressed on an elevation of a building.

**Belt Course:** a horizontal band on a brick or stone wall; it may be of a different kind of brick or stone.

**Bracket:** a projection from a vertical surface providing support under cornices, balconies, window frames, etc.; also sometimes used to describe a metal fastener.

**Building:** a structure created to shelter or otherwise accommodate any form of human activity.

**Bulkhead:** a box-like structure, rising above a floor, that often serves as a broad platform beneath a storefront showcase or behind a storefront display window.

**Capital:** the topmost member of a column. It is usually decorated.

**Cast Iron:** metal that is formed by pouring a compound of iron and carbon into a mold. Many historical commercial storefront buildings have cast iron elements.

**Character-Defining Feature:** essential to the perception or understanding of a significant historic property; contributes to the special quality of a building, structure, object or site, without which the uniqueness is lost or severely compromised.

**City Landmark (CL):** a structure or site designated by the San Jose City Council in accordance with Municipal Code Chapter 13.48.

**City Landmark District-Contributing Structure (CLD-CS):** a structure that contributes significantly to the historic fabric of an area within the City, and has been designated as a part of a district by the San Jose City Council in accordance with Municipal Code Chapter 13.48. A contributing resource is one that was present during an historic district's defined period of significance, continues to possess integrity, and relates to the documented historic context.

**City Landmark District-Noncontributing Structure (CLD-NC):** a structure/site that does not contribute to the historic fabric of the district, yet has been designated as a part of it in accordance with Municipal Code Chapter 13.48. It does not add to the historical associations, historical architectural qualities, or archaeological values for which an historic district is significant, because the resource was not present during the district's period of significance, does not relate to the district's documented significant context, or does not possess integrity.

**Clerestory:** an elevated range of windows in a wall that rises above adjacent roofs.

**Colonnade:** a row of columns supporting a beam or entablature.

**Contributing Structure (CS):** a structure that contributes significantly to the historic fabric of the community and, in some cases, to a certain neighborhood. A contributing structure is one that was present during an historic district's defined period of significance, continues to possess integrity, and relates to the documented historic context.

**Cornice:** an ornamental projection that runs horizontally along the top of a wall or that serves as the top part of an entablature.

**Corrosion:** the gradual decay of wood, stone, or metal by chemical action resulting from weathering, moisture, chemicals or other environmental agents.

**Dentils:** small rectangular tooth-like blocks arranged in a row to form a decorative band.

**Elevation:** An external face of a building or structure; also, a drawing made in projection on a vertical plane to show any one face (or elevation) of a building or structure.

**Facade:** the entire exterior elevation of a building; the part of a building that faces a street, courtyard, plaza, etc.

**False Historicism:** a newly introduced architectural element or building that is designed to mimic an earlier period of history.

**Fenestration:** the arrangement or pattern of windows or other openings in the facade of a building.

**Gable:** the triangular section of a wall below a two-way pitched roof, sometimes projecting above the roof; a decorative scrolled gable is often found on Mission Revival buildings.

**Gabled Roof:** a doubled-sloping roof, which terminates at each end of the building in triangular forms.

**Historic Character:** the sum of all visual aspects, features, materials and spaces associated with a property's history.

**Historic District:** an ensemble of buildings and their surroundings given a designation due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concentration, linkage, or continuity of sites, buildings, structures and/or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically, but linked by association or history.

**Historic Fabric:** materials or elements of a building or place, which contribute to its historical character.

**Historic Features:** details, objects, or structures, which were constructed in a historic period.

**Historic Significance:** the importance of an historic property as evaluated according to the National Register, California Register, or locally established criteria.

**Horizontal Rhythms:** the pattern of solids and voids created by the openings (such as doors and windows) or the repetition of design elements on each floor of a building or a series of buildings.

**Human Scale:** objects or building elements whose proportions relate to the size of a person.

**Integrity:** the quality or state of being complete, uncompromised and whole; the authenticity of an historic resource's physical identity as evidenced by the survival of character-defining features that existed during the resource's period of significance. Integrity of an historic resource is determined, in large measure, by discreet consideration of seven distinct aspects: location, design, setting, materials, workmanship, feeling and association. Integrity is recognized as an essential component to arriving at a determination of a resource's historical significance, and, therefore, of its potential eligibility for listing in the National Register of Historic Places and/or the California Register of Historical Resources.

**Kick Plate:** a plate that is attached to the bottom rail of a door to protect it from scratches and dents, or a protective panel that rises to a storefront window off the ground plane.

**Lintel:** a horizontal structural member over a window or a door carrying the weight of the wall above.

**Massing:** arrangement of geometric volumes into a building's shape.

**Modillion:** a scrolled ornamental bracket placed horizontally below a cornice.

**Molding:** a contoured decorative band applied to a wall surface or to the edge of a building element; often functioning to cover a joint between materials or elements.

**Mullion:** major support member found between adjacent window sash or panels of glass.

**Muntin:** a small bar separating and holding individual glass panes within a window sash; also found on glazed, multi-paned doors.

**National Register (NR):** a structure, site or district listed on the National Register of Historic Places administered by the Secretary of the Interior, Washington, D.C.

**National Register District-Contributing Structure/Site (NRD-CS):** a structure or site that contributes significantly to the historic fabric of a National Register District and is listed as such on the National Register of Historic Places.

**National Register District-Noncontributing Structure/Site (NRD-NC):** a structure or site that does not contribute to the historic fabric of a recognized National Register District, but is contained within the District's boundaries.

**Parapet:** a low protective wall along the edge of a roof, balcony or terrace.

**Pediment:** the triangular gable end of the roof above a cornice; also a similar decorative element above a window or door.

**Pilaster:** a shallow rectangular column or pier attached to a wall, often modeled on a classical order; frequently found flanking doors or windows.

**Plate Glass:** a sheet of glass ground flat on both surfaces and polished - most often used in windows and mirrors.

**Preservation:** the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. It may include initial stabilization work, where necessary, as well as ongoing maintenance of historic building materials.

**Reconstruction:** the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

**Rehabilitation:** the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

**Renovation:** the act or process of altering or upgrading a building or structure.

**Replace in Kind:** substitute similar or same materials and workmanship.

**Restoration:** the act or process of accurately recovering the form, features, and character of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**Reversibility:** a condition that allows removal of an added material or feature without damage to the original.

**Rusticated:** the treatment of masonry to create a rough appearance, usually through sinking joints, beveling edges and artificial texturing of the stone's surface.

**Sash:** framework of a window or door for holding a single glass pane or multiple panes with muntins.

**Setback:** the distance between a property line, road or sidewalk and a facade of a building.

**Scale:** the relationship of parts, their relative size and proportions, to one another and to the human figure.

***The Secretary of the Interior's Standards for the Treatment of Historic Properties*** : a set of standards and guidelines, issued by the U.S. Department of the Interior, National Park Service, for the acquisition, protection, stabilization, preservation, restoration and reconstruction of historic properties. The Standards, written in 1976, and revised and expanded in 1983, 1990, and 1995, were developed pursuant to the National Historic Preservation Act of 1966 which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices. There are four treatments: preservation, rehabilitation, reconstruction and restoration.

**State Historical Building Code (SHBC):** a series of comprehensive performance regulations that control and allow alternatives to prevailing codes when dealing with qualified historic buildings or sites.

**State Landmark (SL):** a structure or site designated by the State of California through the State Office of Historic Preservation, Sacramento.

**Storefront:** the frontage of the first floor of a shop - usually includes large windows for the display of goods and a recessed entrance.

**Structure:** is a man-made feature made of interdependent and interrelated parts in a definite pattern of organization.

**Structure of Merit (SM):** a structure determined to be a resource through evaluation by the Historic Landmarks Commission's Evaluation Criteria and for which preservation should be a high priority.

**Style:** characteristics and decorative elements that form a clear group associated with a specific period or design philosophy.

**Terra Cotta:** hard, burnt clay for roof or floor tiles and ornamental work; sometimes glazed to mimic stone. Many historic commercial storefront buildings have terra cotta elements.

**Transom Window:** a window above a door; usually a hopper window which pivots open from the top with hinges at the bottom.

**Truss:** a structural assembly composed of separate members acting together to form a rigid framework; top and bottom members are chords, which are connected by diagonal or vertical members called webs that form stable triangular sections.

**Utilitarian:** buildings constructed to serve a specific purpose, non-decorative, built to fulfill a function; in building, a structure without stylistic ornamentation; also used to describe industrial and other functional buildings.

**Vertical Rhythms:** the patterns created by the openings (such as windows and doors) or decorative elements from floor to floor.

**Window Lintel:** the horizontal structural member above a window opening, which carries the load of the wall above it.







*San Jose Redevelopment Agency  
50 West San Fernando Street, Suite 1100  
San Jose, California 95113  
408.794.1000  
[www.ci.san-jose.ca.us](http://www.ci.san-jose.ca.us)*

*Prior to final editing, material in this document was created by:*

*Page & Turnbull, Inc.*

*Robert Bruce Anderson  
Urban Conservation & Urban Design*

*Kasia Ekstrand  
Graphic Design and Illustrations*